SCREEN RADIO MUSIC STAGE

VARIETY

MAY 13 '43 B

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U. S. WOULD CURB WAR GAGS

Moss Hart Writing Army Air Corps Show; Same Setup As Berlin's Troupe

Moss Hart this week is abandoning all other activities to commence work on a large-scale, original production of an Army Air Corps show, with aeronautical talent, the proceeds of which will go in entirety to the Army Emergency Relief Fund. Hart leaves tomorrow (Thursday) for a jaunt through the Air Corps installations in Texas, purpose of the trip being to gain atmosphere and first-hand, authentic color of that branch of the service.

Like Irving Berlin's job for 'This Is the Army,' also an Army Emergency Relief benefit, Hart will personally script the Air Corps show. From plans, however, Hart's effort will not be a musical, but an inspirational drama. Hart will also act as director and producer, and should it be decided songs are to be included, Hart will probably write the lyrics as well, enlisting a top composer for the music.

Like 'Army,' the Air Corps show will open in New York and then tour the country. A sale of the picture rights, similar to the deal Berlin made with Warner Bros. for his show, is likewise probable.

Prefers Duals, Too

This is one for Ripley, but it's typical of the bourgeois trade Broadway gets nowadays. There was a long queue at the Latin Quarter, a nitery, and as one of the men in the line approached the door, he inquired:

'What picture's playing here?'

Stanley, Pitt, Forced Into Pix Temporarily Due To Lack of Stage Headliners

Pittsburgh, May 11.

Shortage of available stage attractions is forcing Stanley, WB deluxer here and only film house with vaude, into straight pix next month for at least five or six weeks and possibly longer. Only two more shows have been booked after Charlie Spivak, who comes in Friday (14). They are a vaude bill headed by Connee Boswell and after that Carmen Cavallero's band.

Cancellation of three tentative dates for June, Ted Lewis, who has decided to remain on Coast for Columbia picture; Phil Spitalny, signed for an M-G musical, and Jimmy Dorsey, who has decided to go no further west than Philly before he opens at Palladium ballroom, Hollywood, was the direct cause of Stanley's move although there had been indications before that house might go into films for short time in order to build up backlog of presentations.

Couple of quick trips to New York by Moe Silver, WB zone manager, and his two assistants, Joe Feldman and Harry Feinstein, in order to try and line up something to bridge the gap, failed to produce results. As things stand now, Stanley will start pix policy on June 4, probably with 'Mission to Moscow' (WB). Management wasn't sure that it mightn't have to alternate between films and combo policy regularly from now on because of difficulties in getting bands and vaude acts due to war conditions. First time Stanley will have been without stage shows in more than a year.

T. Dorsey, With 1-Third Cut, Gets An Attachment On Sinatra's Earnings

Tommy Dorsey has placed an attachment on Frank Sinatra's salary for the singer's stay at Frank Dailey's Terrace Room, Newark, N. J. Dorsey will get one-third of the money accruing to his former vocalist during the latter's three-week run, on the strength of a contract between the two, drawn up before Sinatra left Dorsey to do a single. Leonard Vannerson, Dorsey's personal manager, has a 10% slice of Sinatra, in addition to Dorsey's

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RINGLINGS' $1,100,000 ON ITS 37-DAY N.Y. RUN

Early indications that the Ringling, Barnum & Bailey circus was primed for another cleanup season, as shown by the advance sale topping last season's by a wide margin, are proving accurate. Big Top topped $1,000,000 during its Madison Square Garden date in 1942 and the current engagement, which winds up a 37-day stay Saturday (15), will register an even greater gross. Usually the final week at the Garden eases off but Monday (10) matinee sold out, while Friday and Saturday look like capacity too. That is unprecented.

An authoritative source states that the show is getting $2,000 per day more this season in the Garden than last year, and the estimate is that the total take will reach $1,100,000 if not more. The 1942 net was $4,000,000, about a third of that going into taxes and dividends. Last sea-

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BLIND SINCE CHILDHOOD, NOW RADIO PRODUCER

Pullman, Wash., May 11.

Eldon E. 'Pete' Barr, who was blinded by an accident when he was three years old, is serving as production director for KRSC, the Washington State College station. Barr got an A.B. degree in radio-speech in 1942, and has served the station for years as station announcer and script writer.

Assisting Barr on his new job are a seeing eye dog and a girl who reads to Barr and helps him edit and prepare scripts.

ESPECIALLY ON FOOD RATIONING

OPA Thinks Comics Should Be Serious About National Crisis—Radio and Vaude Funsters Ought 'At Least Put the Blame on the Enemy, Where It Belongs'

BAD PUBLIC EFFECT

A campaign directed against performers who garner laughts via the ration jokes, at the expense of the OPA and other Governmental war agencies, is being whipped into shape. The drive reportedly has the blessings of Prentiss Brown, the OPA boss, who, it's claimed, shares the viewpoint that while the ration gags in themselves may be okay, the current tendency to put the onus for the present-day hardships on the

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Must Be More Hillbillies in N.Y.

New York coin machine operators and record distributors are getting increasing requests for hillbilly and similar rural music styles from machine patrons. Reason for the sudden surge in this area toward that type of recorded material is not quite clear, but many of the operators attribute it to the fact that there is always a large number of servicemen in N. Y., and the majority hail from rural sections.

As a rule, N. Y. tastes run fairly evenly divided between swing and ballad tempo, which makes the abnormal number of requests for rural styles more noticeable.

'Spirit of Nobel' Film Salutes Refugee Savants

Office of Coordinator of Inter-American Affairs is mulling plan to issue 'Spirit of Nobel,' 16mm short, on 35mm stock for use in commercial theatres. It's a roundup of United States and refugee Nobel prize winners now in the U. S.

Paul Muni is the commentator, Edward Dorfman the producer, and Kyle Crichton scripted.

No Longer Military Secrets

Hollywood, May 11.

The 'Bazooka,' the Army's new one man anti-tank gun just removed from the secret list, will be featured in the Irving Berlin film, 'This Is the Army.'

Several other military devices, just off the secret list will also be shown in the film.

Prominent Show Biz Anti-Nazis For Shortwave Propaganda From U.S.

Bad Timing

Gilbert Seldes, who works three weeks in advance as scripter of the Andre Kostelanetz program on CBS for Coca-Cola, had a piece of continuity in the show for last Sunday (9) ridiculing mammy songs.

When the stanza went into rehearsal it was realized for the first time that the date was Mother's Day. The script was revised.

Huddles scheduled for the latter part of this week in Washington between the Office of War Information, the Office of Strategic Services and representatives of the Non-Sectarian Anti-Nazi League of America are expected to result in the enlistment of a number of refugee film, radio and stage performers in a concerted shortwave radio propaganda program reaching into the Nazi-occupied countries.

On the basis of preliminary conferences held last week by Prof. James Sheldon, director of the Anti-Nazi League, with OSS and OWI officials, the latter see limitless possibilities in exploring the untapped field of ex-European performers currently in this country who could be utilized in reaching their countrymen now under Nazi domination.

As it currently shape up, the program will recruit actors and actresses with an intimate knowledge, based on their own background, of conditions existing in Nazi-occupied Europe. Thus German actors will be recruited to reach the people of Germany; Italians will shortwave

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American Legion's Plan For the 'Biggest Motion Picture Epic' on the U.S.

Indianapolis, May 11.

Plans for an American panorama, to be 'the biggest motion picture epic ever produced in technicolor,' were discussed informally here this week by American Legion officials in connection with a $20,000,000-a-year Americanization program proposed at the annual meeting of national committees at Legion headquarters here.

The film, which would be an all-star affair, would depict American history, ideals and institutions for showing to the armed forces and to civilian populations throughout the world.

The project, with funds to be raised by public subscription, was advanced by the Americanism commission of the Legion, headed by James F. O'Neill of Manchester, N. H. Roane Waring, national commander, appointed a committee headed by Louis Johnson, former Secretary of War and former National Commander of the Legion, to investigate the proposal and make a report of its findings and recommendations at the national executive committee's pre-convention meeting at Omaha, Neb., Sept. 20. The project must be approved by the national convention to become effective.

O'Neill said that $20,000,000 a year would be needed to finance an adequate Americanization program.

SWISS ALREADY ANGLING FOR AMERICAN TOURISTS

Washington, May 11.

Switzerland, foreseeing an allied victory in Europe, is already getting ready to reap American tourist coin. It has started to plug its post-war attractions via shortwave broadcasts in English to this country.

Latest broadcast last Thursday (6) is reported here by the Office of War Information. It announced Switzerland would be ready to resume her 'traditional role of travelers' paradise' and that 'the English language and American customs are to be taught 'to Swiss who will cater to American spenders.'

Robeson in 'Othello,' Set For D. C., Cues Rehash Of Negro B.O. Discrimination

Washington, May 11.

American Theatre Society and Theatre Guild must soon decide whether the Paul Robeson engagement in 'Othello' will play Washington next season on subscription. Those who are familiar with the national capital's tradition and custom say such a booking is certain to create an 'incident'.

National theatre does not admit Negroes, and they would be certain to seek admission for this show. Col-

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F.D.R. DIRECTS AN HONOR RIBBON TO COL. CAPRA

Lt. Col. Frank Capra, of the Special Service Division, Army Service Forces, has been cited, by direction of President Roosevelt, for his work in the preparation of the seven 'orientation' films called 'Why We Fight.' The first of the films, 'Prelude to War' (reviewed in this issue; No. 2 and 3 reviewed last week) is skedded for general distribution under the auspices of the War Activities Committee of the Motion Picture Industry beginning May 27.

In a communication to Brig. General F. H. Osborn, Lt. General Brehon H. Somervell announced that 'at the direction of the President, the Legion of Merit in the degree of Legionnaire has been awarded by the War Department to Col. Capra.'

Citation, which will be officially announced in Army orders, points to

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OWI Leans Back So Far, It's Paying But Not Using Even Draft-Deferred

The Office of War Information is so reluctant to ask for draft deferments for its personnel that in some cases it will not even use men already on the payroll who have been rejected by the Army for physical reasons. In other instances, men now working overseas have been notified that they are subject to recall for Army induction at any time. These facts, and others, bear out the story in last week's 'Variety' about how the OWI's unwillingness to ask for draft deferments has demoralized its staff.

Frederick N. Polangin, who was a Near East representative for the OWI and able to speak several foreign languages, was called home some weeks ago to report on conditions in that area. While in New York, he was called up by his draft board and, although the OWI did nothing in his behalf, he was rejected for regular service, but was classified as acceptable for limited service. However, the limited service quota was already full, so the Army would not take him. The OWI has done nothing about him since then, so, as he has Civil Service status, he remains on the payroll and reports at the office daily.

Edward Tober, who was a commercial radio engineer with a 2-B draft classification as an essential worker, joined the OWI and, after being scheduled to go overseas, became the subject of a succession of reversed decisions by his superiors. Finally, just a few hours before his ship sailed, he was told to make the trip. He is now stationed in Bagdad, but has been told he may be called back for Army induction on sudden notice.

Another man, whose name cannot be used because his case is in a state of uncertainty, was attending a radio school of the Maritime Service and was classified 2-B by his draft board when he was persuaded to take an OWI job last fall, on the promise of being sent overseas in six weeks. He is an experienced motion picture and still cameraman, with a knowledge of three foreign languages.

If he had stayed in the Martime School he would have completed his course by this time and be a radio operator with an Ensign's commission in the Naval Reserve. However, soon after joining the OWI his case became involved in a mixup between his local board, the Selective Service appeals board and the

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Gypsy Markoff in Hosp.

Gypsy Markoff, injured in the Lisbon Clipper crash is now in Medical Center, N. Y., where she'll undergo two operations for shoulder and hand injuries.

Miss Markoff's medical expenses are being underwritten by USO-Camp Shows, Inc., for whom the singer was making an offshore trip at the time of the crash.

Since the return of Miss Markoff and Jane Froman, latter currently in Doctors hospital, N. Y., where she also faces an operation, they've been besieged with offers for vaude and nitery dates. They can even ink in their own price, but medicos say 'no dice,' warning them it'll be many months before they're fully mended.

B'way Plays for Non-Pros

Non-professional rights to 'Strip for Action,' by Howard Lindsay and Russel Crouse, and 'Sweet Charity,' by Irving Brecher and Manuel Seff, both Broadway comedies of the current season, have been released through the Dramatists Play Service. Another Broadway show of this season, 'The Willow and I,' by John Patrick, has been released through the same agency, but is restricted in certain key cities.

'The Patriots,' 'Arsenic and Old Lace' and the Katharine Cornell acting version of 'Three Sisters' have already been released by DPS.

KORDA-WELLES-RUSSO PIC

Washington, May 11.

Sir Alexander Korda has asked the Russian government for cooperation in the filming of 'War and Peace' which he plans as his first production for Metro upon his return to England.

Orson Welles, who is to star in the film, may also direct.

Lorre's Play; UA B.R.

Peter Lorre is to star in a Broadway legiter, 'I Play the Devil,' by Ernst Pascal.

Samuel Bronston, United Artists producer, is angeling.

Democracy's Freedom March to Be Dramatized In Mad. Sq. Garden Spec

'March to Freedom,' a mass pageant based upon Vice-President Wallace's 'Common Man' speech, will be produced in Madison Square Garden, N. Y., May 23. Cast of 500 actors, singers, dancers and musicians will take part.

Pageant has been scripted by Maxine Wood, with Peter Frye directing and staging and Herbert Haufrecht as musical director. Scenes will depict the 150 year-long onsweep of American democracy.

Spectacle is being sponsored by the International Workers Order as part of its contribution to the war effort.

JOLSONS IN SPADES, 3 OR 4 TO PLAY HIM

Hollywood, May 11.

Al Jolson's contract is awaiting his signature at Columbia, with making of the picture, so far as he is to appear in it, contingent on the development of the story. It looks likely that two to three characters will portray him from youth to height of career, and his voice to be dubbed in.

Likely that he will appear in blackface for the finale.

Start Slithering Again

Hollywood, May 11.

Hedy Lamarr and Metro called off their financial war and signed a new treaty, understood to contain a considerable salary increase.

Star had sued for a nullification of her contract on the ground that the studio had violated its agreement by limiting her salary under the $25,000 ceiling edict, now abolished. At that time she was drawing $2,000 a week.

Return appearance is in 'Heavenly Body,' with William Powell as co-star and Alexander Hall director. Arthur Hornblow, Jr., produces.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Film Collection For D. C. Archives

Film industry toppers have under consideration plans to present to the Library of Congress a complete collection of motion pictures which would include copies of every important picture made from the inception of the cinema to the present time. Understood that Archibald MacLeish has discussed the subject to industry leaders and that the matter will likely be taken up by the Motion Picture Producers & Distributors of America.

Reported that either the MPPDA, as an industry unit, or individual film companies would undertake the celluloid compilation. While film companies could furnish a substantial part of the film it is believed that much of the material would have to be sought among private collectors and that it might take two or three years to get a complete collection.

Cost, estimated at from $15,000 to $25,000, would be borne by the film industry or by the individual companies undertaking the assignment. This would be exclusive of the value of the negatives.

At the same time plans have been announced by representatives of the National Archives to restore to celluloid 5,000 motion pictures produced from 1897 to 1917 by rephotographing paper reels filed through the years in the Copyright Office. This project was announced last week by Howard L. Walls, curator of the Library's new film collection, before the meeting of the Society of Motion

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A Book On Jessel By Jessel

Reviewed By Geo. Jessel

A book just published called 'So Help Me' (Random House; $2.50) is a rather daring autobiography of a minstrel whose career has had violent ups and downs, professionally and romantically. It is rather odd that 'Variety' should have chosen me to review this book, knowing that I am so close to the author. I might easily go overboard with praise, or perhaps bend backward to pan it, just to be different. However, the truth is that I know the author only really well in the past year, so I feel I can review at least 98⅔ of his book dispassionately.

As I turned the cover, it so happened I came upon a list of illustrations. These were pictures of Jessel with Cohan, Barrymore, Walker, Jolson, Cantor and a picture of Jessel himself, as an infant, which closely resembles the one of his daughter Jerilynn on the next page. And then some beautiful pictures of beautiful ladies. 'This may be interesting,' said I to myself and I read the book, and then I went back to the foreword for the second time.

This foreword, written by William Saroyan, hits the nail on the head. 'It is not a great writing, nor is it ordinary. It's disordered but extraordinary,' begins Saroyan. This reviewer feels, however, that Jessel has pulled no punches in boxing with himself through the years.

He is not ashamed to tell in loud clarion tones that his love for his second wife has overshadowed everything else until the event of the birth of his daughter. Nor does he blush that he sang in a brothel at the age of 12. Nor does he fear to challenge the wisdom and integrity of the very men who employ him.

Just Amourous

There are those who may become annoyed at his adding an amour to every passing scene, but they will forgive him when reading of his warm and honest friendship with the late Cohan and Harris and the ever gay Jimmy Walker. The Johnny Newcomer, to whom nostalgia is a mood to come, will find interest in the theatrical history of the last 30 years, but I feel, as Mr. Saroyan does, that this is not the last life of Jessel to be written. He will write a second or even a third book and these will no doubt have much more literary technique and profundity, but I doubt that they will have the honesty and guts of 'So Help Me.'

The publishers, Random House say on the jacket that the book will prove entertaining to everyone who loves the American theatre. The Boston Record critic says, 'The pathos more than the comedy make this a great book.' I cannot say that it is a great book, nor can I agree with Mr. Saroyan where he says the energy and eagerness and loneliness of the man come through with a power that is both rare and touching, but I can say Jessel has had a comedy-dramatic life so far, and has put it on paper as best he can and embellished the truth with a comic irony that is his style both on the stage and at the banquet table. Those who like him and his work may find their eyes filling up every once in a while; and those who don't like Jessel either personally or as an artist will get some satisfaction that his life has been anything but a bed of roses.

Nazis' New DX Theme Trying to Make Americans Suckers for Paris in Spring

Washington, May 11.

New propaganda theme of some of the Nazi shortwave broadcasts aimed at this country feature Paris in the spring, and how terribly, terribly those British and American flyers are banging up the culture of poor France, which struggles on with the blessings of the Third Reich. Purpose of the broadcasts, which deal with theatre, art, night life, the races, etc., in Paris, is to soften up Americans to the point where they will protest Allied bombings of French war plants. Stuff drips with sentiment as the unknown broadcaster, speaking in English, does everything but croon 'That Old Parisian Mammy of Mine.'

Here are choice samples, and remember, it is the enemy talking:

'For the fashionable world (of Paris), the Ritz and Claridge's are favorite places just now, but almost everyone knows a dozen petit coins (?) where one can eat well, often at surprisingly moderate prices. In the evening, the music halls, theatres, movies, the cabarets are filled. European film producers have arisen to the occasion. Their production compares favorably with the best in Paris. Theatres, too, provide many good shows; some of the old classics have been revived. One can see Shakespeare in several theatres in Paris this spring.

'An experience of a few Sundays ago, when over 200 Parisians were killed in or near Longchamps by the British and American bombers on a Sunday afternoon, did not seem to keep many holiday makers away from Auteuil last Sunday. There must have been 75,000 people on hand....when the main race, the Grande Steeplechase le Printemps, with a purse of 600,000 francs. And this time the bombers did not come to the races. It turned out to be a perfect day. It was only one of the sporting events over the weekend that drew large crowds. But it was the most elegant event of the week. Fine enough for the Parisienne to wear her best hat, but cold enough for her fur coat, of which there seem to be plenty in Paris....

'One cannot forget the war in Paris. Night and day one must be on the alert for the dreadful air raid alarms and be prepared to go to the cellar if he cares for his life.

'The first thing that strikes one on returning to the French capital after an absence, as I have just done, is the charm and chic of the Parisienne compared to the women of other cities that you may know of. It used to be said the Parisienne wears today what the well dressed woman of Europe and America will wear tomorrow. But the war has rather dislocated fashions as everything else, and it would probably be truer now to say that what Parisiennes are wearing today, Europeans and Americans may be wearing next year.'

And so on, and so on, pure corn in the hope of making suckers of Americans....all about the chestnut trees in bloom, the strawberries in the Midi, the cathedrals allegedly damaged by Allied bombing planes. And, unlike the nasty Americans and British, 'one cannot help but contrast with the humaneness of Germany's policy toward France.'

Unfortunately, Parisians are not permitted to make uncensored broadcasts to this country.

Baker 'Chases' Skirt

Hollywood, May 11.

Phil Baker is negotiating for the stage rights to produce 'Charley's Aunt' in San Francisco, Los Angeles and other Coast towns.

Understood deal will be closed when Baker returns to New York on completion of his current job in 'The Girls He Left Behind' at 20th-Fox.

MULL WHITEMAN AS EDGAR BERGEN'S SUB

J. Walter Thompson, agency on Chase & Sanborn coffee, is considering a musical program with Paul Whiteman as the summer replacement for the Edgar Bergen stanza on NBC Sunday nights.

Whiteman was initiated several weeks ago as musical director of the Blue Network and is currently part of the Burns and Allen program (Lever Bros.).

Nazis to De-Anglicize German Actors' Names

Washington, May 11.

German actors and artists with 'English or English-sounding' professional names must change them by May 31, under an order just issued by the president of the German Theatre Board, according to word received here.

Order also prohibits the assumption of 'other foreign sounding' professional names by German artists. Artists are given until Dec. 31 to display both their professional and real names in exploitation after which 'such names must completely disappear.' Presumably this refers to foreign sounding stage names of any kind.

Jessel's Vaude Saga Pic May Go Via 20th-Fox

Joe Schenck has offered George Jessel a deal to produce a vaudeville saga film for 20th-Fox.

Arthur Freed, Metro producer, has at the same time been talking to Jessel about appearing in the 'Ziegfeld Follies' for M-G.

Mary's Dixie Philanthropy

Memphis, May 11.

Mary Pickford will spend two days here this week in the interest of her favorite southern philanthropy, the Gailor Hall project for wayward boys.

Regarded here as a sort of Dixie 'Boys Town,' Gailor Hall is conducted by Father Vernon Lane; it came to attention of the actress during a visit two years ago while her husband, Buddy Rogers, was leading his orchestra at the Peabody hotel.

She has contributed frequently to its support, and will climax her two days here with a reception speech Thursday night (13) at the Gayoso hotel, to which 600 civic and business leaders of the town have been given special invitations.

Fete to Marc Heiman

A testimonial dinner will be tendered Marcus Heiman, head of the League of New York Theatres, May 20, at the Ritz-Carlton hotel, N. Y. Understood the event is in recognition of his services on behalf of Broadway theatrical interests.

Only those in managerial circles will be invited, number of guests being limited to 150.

Par's 2d 30c Divvy

Second 30c dividend on the common this year was declared by Paramount directors last week, making total of 60c paid or declared on these shares thus far this year.

The new common divvy is payable July 1, to stockholders on record, June 15.

Metro Tags Donlevy

Hollywood, May 11.

Metro signed Brian Donlevy to star in three more pictures following completion of his current chore in the King Vidor production, 'America.'

New contract calls for a top role in one picture annually.

N. Y. BUILDING SOLONS OK SUNBROCK CIRCUS

Larry Sunbrock's contemplated midtown New York circus, in the parking lot behind the Roxy theatre, finally got an okay of its tent material yesterday (Tuesday). Billed as the 'Big Top Circus,' it's now figured to open May 28 on a two-a-day policy.

N. Y. Building Department had been holding up the okay because of Sunbrock's inability to get fire and flame-proof canvass to meet the Department's taste. Finally, Firestone Rubber Co., provided a new plastic composition material, called Velon, that could resist fire despite any weather conditions.

Yesterday (Tuesday) Sunbrock also appeared at Special Sessions court in answer to a bench warrant for an assault charge pending against him since last summer, when he allegedly slugged Nat Presberg, a ticket promoter, in Sunbrock's rooms at the Park Central hotel. Sunbrock was released in his attorney's custody, with trial put off until June.

FILMS' PLAY PRICES ZOOM

Plays Bought for Films, 1942-43

20TH CENTURY-FOX

'Eve of St. Mark'	$300,000
'Something for the Boys'	265,000
'The Russian People'	30,000
'Candle in the Wind' (Produced in 1942)	25,000
	$620,000

WARNER BROS.

'The Doughgirls'	$250,000
'Dark Eyes'	250,000
'Janie'	100,000
	$600,000

METRO

'The Pirate'	$225,000
'Sons and Soldiers'	60,000*
'Cry Havoc'	20,000
'All In Favor' (Produced in 1942)	15,000
	$320,000

PARAMOUNT

'Tomorrow's Harvest' (Unproduced, by Alfred Maury)	$20,000
	$20,000

COLUMBIA

'The More the Merrier' (Produced in 1942 and purchased for title)	$15,000
	$15,000

JULES C. STEIN (MCA PACKAGE)

'Star and Garter'	$175,000*
	$175,000

* Plus percentage of film's grosses.

Potent War Pix B.O. Cues New Buys But Only Quality Yarns Get Nod

Major studios continue buying film rights to and producing important war pictures, despite fears which have been expressed for several months past by both circuit and independent theatre operators that war themes have reached the saturation point. Film company presidents answer the 'war picture' question by pointing to booming b.o. for good product regardless of its theme.

But while major companies are prepared to buy and film good war stories, there has all along been a decided resistance among story editors at Metro, Paramount, 20th-Fox, Warners, RKO and Universal to the potboiler type of meller.

Sabotage and espionage themes must meet high qualitative standards to get a nod from major studio story editors. On the other hand, editors find that most of the best contemporary fiction revolves about the war and that it is difficult for writers to disassociate themselves from the subject in their literary output.

War stories, it is pointed out, do not necessarily mean 'combat' stories.

Company heads claim there is no indication, as yet, that war pictures have lost their appeal at the boxoffice, and all home office records support this view.

Among the most expensive pic-

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B'way Service

Newsdealers on busy Manhattan corners are so constantly used as information sources by visiting firemen that they are often forced to take steps to stem the flood of queries. Thus, on one stand at Seventh avenue and 50th street this week appeared a large sign with an arrow pointing to Madison Square Garden and the legend:

'This Way to the Elephants.'

Durante, Harry James Stricken, Forced Out Of B'way Theatre Shows

Illness cost two Broadway deluxers their headliners over the past weekend. Jimmy Durante was rushed to Midtown hospital Saturday morning (8), suffering from a high temperature, while Harry James was forced out of the Paramount Sunday morning (9) by nervous exhaustion.

Jackie Miles subbed for Durante at the first show Saturday, then Benny Rubin was brought in to finish the day. Rubin has a phobia for high places, and so the Cap's pit platform bothered him to the extent that he had to withdraw after the first show Sunday, when Miles returned for his second pinchhitting job. Miles will now finish out the week, ending today (Wednesday). While Durante was much improved

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'HITLER' CYCLE OF PIX NOW LOOKS A WASHOUT

Cycle of 'Hitler' pictures which has been under consideration at various studios may not materialize.

Reported that several producers have suddenly grown cold to the idea, with result that titles such as 'Hitler's Wives,' 'Hitler's Loves,' etc., are now uncertain.

Universal, however, is proceeding with production of 'Strange Death of Adolf Hitler' while Edward A. Golden, who produced 'Hitler's Children' is continuing with plans for another Nazi theme, 'The Master Race.'

WB Suspends Bogart

Hollywood, May 11.

Humphrey Bogart has been suspended by Warners for walking out on a starring assignment in 'The Conflict.' Bogart contends that he has been worked too hard and wasn't given sufficient rest between pictures.

His contract with Warners has six years to run.

20th-Fox Signs Young

Carlton Young, who plays the title role on the 'Ellery Queen' show on NBC, as well as appearing on 'The Commandos' and 'Philip Morris Playhouse,' both on CBS, has been signed for films by 20th Century-Fox.

He will report to the Coast studio about the middle of July. According to Ruthrauff & Ryan, agency handling the 'Queen' show, no replacement has been set as yet. Young is handled by William Morris agency.

Garfield's Church Cue

The Catholic Church will cue the judgment of John Garfield in his desire to perform in a play about the Spanish Civil War. The drama is pro-Loyalist.

Garfield has been querying officials of the Church on their sentiments regarding such play.

5 TOP $200,000 FOR NEW RECORD

Evidence of the unprecedented coin that Hollywood is willing and anxious to pay for plays holding potential b.o. value as films is reflected in the top prices paid during the 1942-43 season for some of the top Broadway grossers. Whereas a year or two ago a $200,000 buy was regarded as something on the sensational side, the past season saw five plays top that figure via the purchase of picture rights—a record for a single season.

With deals currently in negotiation for additional play acquisitions, the total figure involved in 1942-43 play purchases will go well over the $2,500,000 mark which, considering the few plays involved this year, will likewise chalk up a new standard.

Whereas last year Hollywood spent $1,120,000 in acquiring the rights to 22 plays, this season has seen a total of $1,500,000 involved in the transfer of rights to 14 plays. Another significant factor was the fact that nine of the legiters involved were current season productions whereas of the 22 plays bought last year only four had been produced during the season, the remainder being oldies, holdovers or unproduced plays.

1940-41 vs. the Present

Also reflecting the unusual coin being spent by the Coast for Broadway plays is the fact that during the 1940-41 season a total of 30 plays acquired for film production fetched $2,354,000—a figure likely to be exceeded this season with many less legiters involved.

Last year six of the plays sold were entirely unproduced on Broadway, while this year only one such play figured in the negotiations.

As was the case last year, 20th-Fox with $620,000 topped all the other companies for the amount of money spent, with most of the coin represented in two buys—Maxwell Anderson's 'Eve of St. Mark,' which equalled the modern-day record price of $300,000 which 20th also invested in last year's purchase of John Steinbeck's 'The Moon Is Down,' and Michael Todd's 'Something for the Boys,' purchased for

(Continued on page 12)

Intermediary Stories Can't Get Film Break

While Hollywood is literally paving Broadway with gold this year, in huge expenditures for film rights to legit properties, studio production department heads contend that the rank and file of authors is worse off than ever before.

As a result of phenomenal prices asked for dramatic clicks and best-selling novels, contention is that studios are no longer inclined to gamble with lesser known stories and plays. Execs prefer either to manufacture their own material at the studios via staff writers whose capacity is known, or buy top-priced properties for their name and exploitation values. Contention is that the market for medium-priced material has deteriorated.

Marx Bros. for Stromberg?

Chico Marx planed out to the Coast last week to huddle with Groucho and Harpo on a proposal made by Hunt Stromberg for reuniting the Marx Brothers. It would be for United Artists release.

Meantime the Chico Marx band is in Denver for three weeks without its maestro.

Last Marx film was for Metro over two years ago.

Joan's B'way Play

Joan Crawford has arranged for leave of absence from Metro to do a play in New York.

Understood she has been given a six-month furlough from the studio.

RCA's Censorship of Winchell Has Its Roots in Political Sensitivities

RCA is beginning to come to the viewpoint that in Walter Winchell it has inherited the proverbial wildcat. RCA just doesn't dare let go, and that is applicable to various angles. As seen through the eyes of the RCA high command, Winchell's insistence on exercising his right to say embarrassing things about members of Congress or Washington officialdom couldn't be more disturbing than it is now.

If there was ever a time that RCA, as owner of NBC, needed every bit of Congressional support and goodwill possible, it is the present. The U. S. Supreme Court has ruled that the Federal Communications Commission holds authority to regulate chain broadcasting, and the only way that NBC and CBS can avert a radical disposition of its interests is through enactment of amendments to the radio law. To accomplish this, RCA, or NBC, must muster the maximum of Congressional backing.

Mark Woods, the Blue Network's prez, was personally for the first time brought into the Winchell situation last week. He was told, it was reported Monday (10) in local broadcasting circles, that it would be up to him from now on to 'supervise' the Sunday scripts of both Winchell and Drew Pearson.

Showdown

The result was another barrage of newsprint narrative on Winchell's reaction to the latest act of radio bluepencilling, and the same broadcasting circles are now speculating whether Winchell will next go over Woods' head and force a showdown with the RCA command. In that

(Continued on page 27)

Orson's Holiday

Hollywood, May 11.

It was a big week for Orson Welles, who was turned down by the Army, and saw his name in the Hearst newspapers for the first time since he produced 'Citizen Kane.' Military medicos discovered a kink in the Wellesian spine, sustained in a film battle at RKO.

Welles is mentioned prominently as producer of 'Journey Into Fear' in the Los Angeles Examiner and Herald-Express, where his name was once anathema, even in paid ads.

Directive Due On Actors-in-Uniform

Washington, May 11.

The long-awaited new War Department directive, clarifying the private work status of actors, singers and other talent now in uniform, is going the official rounds here for final approval. It is ready and expected to be made public within the next couple of weeks.

The directive, it is reported, sets up uniform regulations covering personal appearances and outside work which soldiers may do. It definitely contains provisions permitting 'individual enterprise.' The directive is lengthy and comprehensive, covering the entire creative field, including not only show biz and radio but also art, music and even sports. Several high Army officials have expressed 'considerable satisfaction' after reading it.

Form 42-B Eases Draft Status For Show Biz Fathers

Washington, May 11.

Film studios, broadcast stations and other essential industry were tipped off by the War Manpower Commission last Thursday (6) on steps toward draft protection for their essential workers who are also fathers.

Notice in advance of the general drafting of fathers under 38 to begin in July or August, can also be used to a lesser extent to benefit all other angles of show biz, including that not classified as essential.

Employers are requested to file with local draft boards 'written evidence of their employment of registrants who maintain bona fide homes with children less than 18 years of age, born on before Sept. 14, 1942.' Information should be filed on Selective Service form 42-B, available at local draft boards.

'The local boards,' it was explained, 'thus will be advised of the registrant's employment in an essential activity, and the employer will receive notice of reopening of the registrant's classification any time it is undertaken by the local board. The employer, after receiving such notification, will have opportunity to submit additional evidence of the essentiality of necessary men in his employ.'

While the reference is specifically to the 35 essential activities, WMC spokesmen explained that industries not in that group may take the same action in the hope that in some local areas, essential need for such things as operation of film houses can be proven to the draft boards.

Spitz-Skirball's H.Q.

Newly formed Leo Spitz-Jack Skirball film production unit, will headquarter at the Samuel Goldwyn studios in Hollywood.

Releasing deal for the Fred Allen and 'Duffy's Tavern' pictures is being talked with several major distribs.

Cissie Patterson Drops 200G Suit Vs. Winchell; Pulls Funny Face-Saver

Washington, May 11.

Eleanor M. 'Cissie' Patterson's $200,000 libel suit against Walter Winchell disappeared like last winter's snow Monday (10) when her lawyers requested and obtained dismissal of the suit in the Federal District court here. Immediately after the dismissal, the publisher's lawyers, Rudolph H. Yeatman and Simon Sobeloff, issued the following statement:

'In a radio broadcast on March 15, 1942, Walter Winchell made mis-

(Continued on page 48)

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DAILY VARIETY
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'Personality' Solo Shows for Camps Is Answer to 'Where Are the Stars?'

For the first time since the inception of USO-Camp Shows, Inc., a series of solo 'Personality' units comprised of film stars has been developed. The stints, all on a voluntary basis, will take the performers into the more remote camps and navy bases throughout the country with assignments coming from the War Department in Washington and USO-CSI working out the final routing schedule.

How it differs from camp show tours in the past is that the personality performers are going it on their own, without necessitating the assignment of field supervisors or sending out advance men. Those recruited from the vast pool of film talent made available in recent weeks through CSI prexy Abe Lastfogel's efforts on the Coast have had wide experience in previous camp show tours, have a knowledge of the particular conditions in the camps, and generally appreciate what type of entertainment the soldiers and navy men need most. As such they'll work completely independent of the Red, White and Blue units.

Behind the move is the effort of Camp Shows to increase its summer activity, in view of the fact that the Red and White units must be reduced during the summer months, thus preventing them from getting into the military bases with the same frequency that attends the winter schedules. Likewise there's an increased demand for film stars, and CSI is making every effort to put the guesters into wider distribution. It's CSI's answer, too, to the occasional beefs coming in from the 'off the beaten road' camps that, despite the availability of facilities, they're not getting enough shows and are virtually ignored by the top names.

Andy Devine's Route

In answer, here's the route that was laid out for Andy Devine in his 'Personality' solo tour: Ft. George Wright, Spokane; Walla Walla air base, Pendleton Field, Ore.; Gowen Field, Idaho; Pocatello air base, Idaho; Bushness General hospital, Brigham, Utah; Hill Field, Ogden, Utah; Ft. Douglas air base, Salt Lake City, and Windover Bomb Range, Utah.

The 'Personality' units are worked into the camp shows scheme under a new procedure in consultation with the War Department. CSI submits to the Special Service Division the availability of the personalities, with the latter department deciding, on the basis of the requests submitted to them from the far-flung camps and bases, where the need is greatest and who should get them first.

Ben Piermont, Booker For USO-Camp Shows

Ben Piermont, brother of U. S. Army Capt. Sidney Piermont, former Loew's chief booker, who is currently in North Africa, has joined USO-Camp Shows, Inc. He went on the payroll Monday (10) as booker and talent scout, working under Dave Schooler. Latter supervises Blue tab units.

Piermont succeeds Noel Wesley, who checked out Saturday (8) after five weeks with the organization.

5,000 SALVO DEDICATION OF JEFFERSON, CAMP LEE

Camp Lee, Va., May 11.

More than 5,000 officers and enlisted men of the post attended the dedication of the Thomas Jefferson camp theatre Friday (7). Event was highlighted by a performance by Bidu Sayao, the Metropolitan opera soprano.

The program included a performance of Randall Thompson's 'The Testament of Freedom,' based on the writings of Thomas Jefferson, which was sung by the Glee Club of the University of Va., and an address by Brigadier-General Frederick H. Osborn, head of the Special Service Division, War Department.

Closing number on the program was a pageant 'These Are the Times,' in which 150 soldiers and WAACS participated. Pageant was written by Capt. Brace Conning, assistant Camp Special Service Officer. It was directed by Sgt. Edward Yaryan, ex-Broadwayite, who has staged many of the camp theatricals.

Gino Baldini, head of the USO concert division, accompanied Mme. Sayao to the post.

Cal. Groups War Funds

Sacramento, May 11.

Statewide organization to co-ordinate various war fund appeals is being formed here after a meeting of 400 industrial and civic leaders called by Gov. Warren. Fred W. Beetson, executive v.p. of the Producers Association, represented the film industry.

New group will work in conjunction with the National War Fund, Inc., and will be called upon to raise 7% of the national fund budget. Majority of the collections will be made in the southern part of the state, which includes the film industry.

Who Said War Is, Etc.?

Washington, May 11.

Best Army assignment has been turned up at Camp Shelby, Miss.

Corp. James W. Burton was kissed 24 times there by Hollywood's Frances Gifford during a USO-Camp Show. Burton was picked as handsome enough to fill in on the Gifford skit. Job consisted of sitting quietly on stage and being kissed eight times nightly for three nights by Miss Gifford.

Wonder where that skit goes next?

Camps, Navy Bases Off Beaten Path Don't Get Enuf Shows, Sez Lieut.

Norman, Okla., May 5.

Editor, 'Variety':

By no means is this to be interpreted as a gripe. Rather, we wish to unofficially champion the cause of the countless thousands of enlisted men and women in this sector of he country, and trust that something may be done to effect a wider and more equitable distribution of the admittedly indispensable and invaluable entertainment being volunteered by the stars of stage, screen and radio, and that fostered and offered by the nation's radio advertisers.

Let's take our station, as an example: The United States Naval Air Technical Training Center is one of the Navy's largest shore establishments. Here are trained many thousands of men and women—Bluejackets, WAVES, and Marines—in the three branches of aviation maintenance that 'keep 'em flying.' Our enlisted personnel is thoroughly schooled as aviation ordnance men, aviation metalsmiths, and aviation

(Continued on page 20)

MORE CONCERT STARS TO ENTERTAIN AT CAMPS

Vladimir Horowitz, pianist, is going out for USO-Camp Shows, Inc., being booked for a single cuffo stint at Ft. Monmouth, N. J., May 25.

Horowitz will appear as soloist with the Ft. Monmouth Signal Corps Symphony Orchestra. The all-soldier symph was organized and is directed by Thor Johnson. It'll mark the longhaired pianist's first camp show date.

Margaret Daum, soprano; Steven Kennedy, baritone, and Isaac Stern, violinist, will give a volunteer concert at Ft. Hamilton, Brooklyn, Friday night (14) under CSI auspices.

Something for the Boys

It's That in Spades as Troupe Recalls Headaches in Setting Servicemen Show

Because some of the top Broadway designers and costumers gave of their services and material virtually gratis and because 14 members of the cast of Michael Todd's 'Something for the Boys,' Alvin, N. Y., are willing to give up their one day of rest to do something for the boys in uniform, the camps and navy bases along the eastern seaboard circuit are currently reaping the benefits of a one-day-a-week show booked through USO-Camp Shows.

It's strictly a Sunday performance affair which costs Camp Shows nothing but routing the unit into the various military centers, but the word's got around that it's something to see and hear, with the result that the 'Something for the Boys' unit will be out on its Sabbath stint all summer and into next fall. They've been out three out of every four Sundays thus far, visiting such spots as the Brooklyn Navy Yard, the Halloran General Hospital in Staten Island, N.Y., the Newport, R. I., naval training center, Mitchell Field, L. I., and Camp Shanks in Orangeburg, N. Y., and invariably that single Sunday respite is taken up by a benefit show or a turn at the Stage Door Canteen.

Behind the story of the unit's success are the manifold headaches that confronted Allen Jenkins, member of the troupe, and a group of showgirls from 'Boys' who chipped in to defray the expenses and, with the assistance of Jenny Fuld, the Alvin's wardrobe woman, made their own costumes. In the beginning it was a question of begging and borrowing but because of the realization of what a real production with Broadway standards would mean to the servicemen, the troupe went to work in earnest. From Billy Livingston, chief designer for Brooks; from Ernie Schrapps, also of Brooks, from Emil Friedlander, of Dazian's, from Maharam's and from Mary LaBarbara, the costumers, eventually came all the necessary equipment, and costuming at practically no cost, with the result that today the camp show unit from a class angle is virtually a miniature counterpart of the parent show at the Alvin.

Jenkins Salvos Youngsters

Primarily, in the words of Jenkins, it's a tribute to the lesser-knowns on Broadway who realize their responsibility as morale soldiers. 'This is not an Allen Jenkins unit,' said the comedian. 'I'm no more important to the show than anyone else. Nobody thinks of mentioning these kids who are doing a tremendous job. They're working long hours at this job, yet think nothing of giving up their only free day, of sleeper jumps and dusty buses, of getting

(Continued on page 29)

Soldiers Stage Musical At Camp Pickett, Va.

Camp Pickett, Va., May 11.

With Broadway names in a cast of 125, an original Army musical entitled 'Johnny Get Your Fun,' played six performances at the post theatre here.

Produced as a free-time project by the enlisted men of Pickett's Medical Replacement Center, the revue was under the direction of Capt. Brent O. Gunts, special service officer, who was former technical advisor to the Hilltop Summer theatre, Baltimore. Highlight of the production was the original score by Cpl. Denes Agay, former music director of Radio, Budapest.

SOLDIER PRIZE PLAYS IN JUNE 7 SHOWING

'The Army, Play by Play' is the title of the one performance of five prize playlets which will be presented by John Golden in association with the Army Second Service Command on June 7, probably at the Royale, N. Y. Showing is described as being the first ever written, designed, directed and acted on Broadway entirely by doughboys. 'Army' will have a $100 top, Mrs. Roosevelt being the first to order tickets at that figure.

Playlets were selected from scripts written in a competition among men in the Army, $300 being divided among the winners by Golden, who conceived the contest. For the performance Col. Charles Johnson is chairman of the committee, with Mrs. John Hay Whitney as associate. Vice-chairmen are Mrs. Marshall Field and Mrs. Vincent Astor, with Ed Sullivan, N. Y. News columnist, as m.c. Those on the script committee who aided Golden are Russel Crouse, Frederick Lonsdale, Elmer Rice, Kenyon Nicholson and Rachel Crothers.

Ringling Circus Sells $5,000,000 in Bonds

Boston, May 11.

Over $5,000,000 in War Bonds were purchased to obtain the 17,000 free seats for the opening night of Ringling-Barnum & Bailey Circus next Monday (17), according to local offices of Treasury Department, which lauded WBZ-WBZA as greatly helping the successful promotion.

Station plugged fact that tickets could be obtained at two centrally-located offices in local leading department stores. Tickets were thus sold out in four weeks.

Fox, Like Nathan, Into Army

Washington, May 11.

Matty Fox has resigned from the WPB planning committee, following the recent induction into the army of his chief, Robert Nathan, who was Planning Committee chairman.

Reports here are that Fox will follow Nathan into the Army, although Board of Economic Warfare has been anxious for his services.

L. A. to N. Y.

Ed Alperson.
Ted Collins.
Jerry Cooper.
Joan Crawford.
George Dembow.
Zac Freedman.
Leon Fromkess.
Cedric Gibbons.
Lester Gottlieb.
Tom Harrington.
John Harris.
Jean Hersholt.
Hal Hodes.
Hall Johnson.
Arthur W. Kelly.
Douglas Leavitt.
Al Lichtman.
Mary McCall, Jr.
James K. McGuinness.
Carl E. Milliken.
F. Tom Murray.
Ed Raftery.
Henry Rogers.
George Schaefer.
Sam Schiff.
Charles Schwartz.
Gradwell Sears.
Kate Smith.
Phil Terry.
Nancy Walker.
Jane Weeks.

PLAYWRIGHT WINS APPEAL AS 'CONCHIE'

Because his N. Y. draft board identified him with the protagonist of a play he had written prior to Pearl Harbor, Randolph Godfrey Phillips, 32-year-old playwright, was denied a claim for exemption as a conscientious objector. Phillips appealed to the U. S. Circuit Court of Appeals, which last week ordered the playwright's release from Camp Upton, L. I., and ordered the local board to reclassify him as a conchie, not subject to combat service.

Unusual appeals court decision cited that 'since, in the course of the play, Shepherd seizes a revolver and threatens Bloodhart for the safeguarding of the others present, including the heroine, Consuelo, the conclusion was reached that the author himself is not opposed to force under all circumstances.

'The author, we think, with reason, challenges the fairness of identifying him, a mature man of 32, with settled convictions, with the immature poet of 23, whose ideas are shown throughout to be far from solidified.'

N. Y. to L. A.

Victor Borge.
Lyman Bryson.
Eddie Buzzell.
Russel Crouse.
Paul Gallico.
Alan Jay Lerner.
Howard Lindsay.
Harry Maizlish.
Jean Muir.
Ole Olsen.
Phil Regan.
Vincent Youmans.

PAULETTE TO HEAD BILL AT CHI PATRIOTIC FETE

Chicago, May 11.

Paulette Goddard will head a bill of top screen, radio and stage celebrities at the 'I Am an American' patriotic festival, arranged by the Chicago Herald-American, to be held at Soldier Field May 16. Promoters anticipate an audience in excess of 125,000.

Principal address of the day will be made by General Henry H. Arnold. Among those slated to appear are Eric Von Stroheim, Capt. Gene Raymond, Jeanette MacDonald, Lucy Monroe, Griff Williams and his orchestra, Betty Jane Watson, Lieut. Commander Eddie Peabody and a 100-piece bluejacket band from the Great Lakes Training Station, Col. Armin Hand and his 75-piece American Legion Band, massed military bands, crack drill teams and a chorus of 1,000 negro voices.

Alberti Getting Show

Washington, May 11.

Jules Alberti, handling live talent shows for Treasury bond rallies, will be in New York to confer with Bing Crosby regarding a script to be used by him for his personal appearance at the coming 'I Am An American' bond rally at Soldiers Field, Chicago.

Alberti was at Paulette Goddard's farm, at Nyack, N. Y., over the weekend discussing her script for the same show. Crowd of 125,000 is predicted for the Chicago rally.

The Treasury Department has also lined up personal appearances by Hattie McDaniel, Jimmy Melton and Bidu Sayao for bond rallies in Cincinnati and Columbus on May 17 and 18.

Uncle Sam's Callboard

It's Captain Monks Now

Capt. John Monks, Jr., playwright, is currently bivouacked in the middle of a South Pacific island as commanding officer of a toughened Marine infantry company. Since leaving Broadway last June 1 he's seen plenty activity with the leathernecks.

While at Portsmouth, N. H., Monks had been selected to write the dialog for 'We Are the Marines' but he shoved off so suddenly for the South Pacific that he hasn't seen the film yet.

Jim Hanrahan's Majority

Memphis, May 11.

James C. Hanrahan, executive v.p. of Scripps-Howard Radio, Inc., and manager of Station WMPS here, has been commissioned a Major in the Army and leaves tomorrow (12) for the school in military government at Charlottesville, Va.

Harold R. Krelstein, station commercial manager, will succeed, assisted by Francis Chamberlin.

Lieut. K. K. Hansen now instructor at Officer's Anti-Tank School, at Camp Hood, Texas.

WB Pitt Aide a 2d Looey

Pittsburgh, May 11.

Joe Minsky, former office manager WB exchange, has received 2nd looey's commission at Charleston, S. C., Air Base.

Frances Fitzsimmons, ex-manager of KDKA news room, now a sergeant at Randolph Field, Texas.

Two buddies, Lt. Chuck Steinhauser, son of Press radio ed, and Lt. Milton Broudy, formerly with Col office, reunited at Camp Roberts, Calif.

Charles Truran, Jr., manager of Meade theatre in Meadeville and son of manager of Park there, into army as air cadet.

Lloyd (Dolly) Baker, manager of Plaza in Brownsville, army.

Paul Kleinerman, manager of Hippodrome, army.

Two former WB managers just awarded wings and commissions were Rowland Harrison, of the Sheridan Square, and John Schultz, of Columbia in Erie.

Norm Huhn, Grandview theatre, army.

More Detroiters Inducted

Detroit, May 11.

Carl Bonner, former dancer and orch leader, now a sergeant in the Army Air Force stationed at Selfridge Field.

Perry Frank, of the Four Franks, Army.

Dick Richards (Richards & Adair), Army.

Bert Maxwell (George Bernard Dancers), Army Air Force.

George Alfano, orch leader, Army.

Bernard Caldwell's New Post

Camp Peary, Va., May 11.

Bernard Caldwell, U. S. Naval Reservist and formerly with the Wilby-Kincey theatres in South Carolina, has been assigned to the theatrical section of the recreational program at this Seabee base.

Glen W. Naves, formerly on the

(Continued on page 29)

INDIE PRODUCER COMEBACK

Seven-Year Pact for Joe Schenck At 20th; $35,000,000 Studio Budget

Spyros Skouras, 20th-Fox prexy, Friday (7) announced that Joe Schenck had signed a seven-year pact as executive production head of the 20th studios, confirming a report in 'Variety' last Wednesday (28) that Schenck would remain with the company, and that his old contract and authority had been officially reinstated.

Reported, also, that Joe Moskowitz, Schenck's eastern representative, has also been given a new contract which provides for added duties. Understood that Moskowitz will spend more time at the studio where he has been huddling on production for the past few weeks.

While the new 20th pact with Schenck is officially dated from June 1, action on the exec's reinstatement was taken at the last meeting of the board of directors. In effect, the contract is a reaffirmation of Schenck's former position as studio operator with broad administrative powers.

No action has yet been taken with regard to Schenck's return to the board, but it is understood that such a move will naturally follow in due course.

William Goetz, meantime, continues as v.p. in charge of studio production for an indefinite period, estimated by Skouras as anywhere from six to 12 months longer. Goetz, of course, continues a 20th director. Understood, however, that a successor to Goetz if, as and when he leaves, is already being considered with several possibilities in view but no definite selection yet decided upon.

$35,000,000 Budget

Skouras stated that 20th would produce from 30 to 40 pictures next year at the highest cost in the history of the company. 20th prexy estimates that next season's production budget will reach close to $35,000,000. Cost of the current season's output is estimated at $32,000,000.

Twentieth, according to Skouras, will continue to screen and sell film in blocks of five or less, with some pictures to be sold singly. Among the costliest of the new season's productions will be war pictures. One as yet untitled production will deal with labor's contribution to the war effort. Skouras added that 20th will hold a series of regional sales meetings in June or July instead of

(Continued on page 27)

WB's 1-a-Month Only Until Sept.

Warner Bros. is expected to have only four pictures for release between now and the beginning of next season (1943-44) in September, including 'Mission to Moscow,' which becomes available May 22. Tentative lineup calls for only one picture each month over the summer: 'Action in the North Atlantic' (June), 'This Is the Army' (July) and 'Watch on the Rhine' (August).

'Mission,' on which Warners plans spending a possible maximum of $500,000 in advertising, is being rushed for wide distribution because of its timeliness and events such as a second mission to Moscow by former Ambassador Joseph E. Davies. As result, it is believed that the film, when available for release May 22, may take precedence over other Warner pictures in the planned campaign for early dating. Some pre-release dates have already been set, including in Hollywood, Philadelphia, Hartford, New Haven, Bridgeport, Pittsburgh, Albany, San Francisco, Memphis and Milwaukee.

According to Charlie Einfeld, the $500,000 ad campaign will exceed by about $200,000 any budget ever set on a picture by that company. In addition to regular newspapers, trades and national mags, ads on 'Mission' will be spotted in various religious publications, and in foreign language papers, Einfeld declared.

See Zanuck Back Soon

Reports continue that Col. Darryl Zanuck will be back at his old post at 20th-Fox before long. Impression among 20th execs is that Zanuck's application to go on the inactive service list has a strong chance of being okayed.

Zanuck, on leave of absence from 20th, would automatically resume his former production berth under terms of his 10-year contract with the studio, under Joseph M. Schenck as previously.

Schenck, Topping 20th Studio, Sees 'More Legit Buys'

Hollywood, May 11.

Joe Schenck Monday (10) confirmed the report that William Goetz leaves 20th-Fox upon the completion of his slate of pictures at the studio. Schenck said he was not ready to announce Goetz's successor, but intimated it was contingent on the return of Col. Darryl Zanuck to his former production berth in the event he is placed on the inactive list by the Signal Corps.

New producers will be added to make 'quality million-dollar films,' Schenck said, but they will not be pressured to make more than two or three a year. Producers of B pictures will be absorbed into a reorganized personnel.

Schenck said he would be much more active than heretofore and he will work with producers directly, but allow them individual leeway. If Zanuck returns, he said, he would be the executive producer operating under him.

The company's New York stage activities will be broadened, as Schenck is of the opinion that legit productions usually make good films. Jed Harris is on 20th's stage production roster and others will be added.

Schenck predicted bright days for the film industry pointing out that it will share in a wave of prosperity which will continue for five or six years after the war ends. Double features, he believes, will be eliminated due to the scarcity of materials.

Regarding Joe Moskowitz, he will continue his present duties as New York rep for the studio on talent and as liaison on stage production with Jed Harris.

His studio trips will be three or four annually as currently, but as yet no other duties have been delegated to him.

NO SUMMER LETDOWN AT U, 41 COMING UP

Hollywood, May 11.

Summer production at Universal will be kept at peak by 31 pictures now in the writing mill, 10 slated to start in the next month and six currently in work.

Starters before mid-June are 'Angela,' 'Sherlock Holmes and the Spider Woman,' 'The Mad Ghoul,' 'The Strange Death of Adolph Hitler,' 'Ali Baba and the 40 Thieves,' 'Looking for Trouble,' 'They're All Crazy,' 'Second Honeymoon,' 'I Love That Guy' and a Deanna Durbin starrer, still untitled.

Sears, Kelly Due East

Grad Sears and Arthur Kelly were scheduled to leave the Coast for New York yesterday (Tues.).

United Artists execs have wound up UA confabs lasting several weeks.

DUE TO HIGH TAXES AND FOREIGN COIN

Strongest unit film production comeback in years is in the making this season, as a result of high U. S. individual income taxation combined with the unfreezing of U. S. rental coin in England.

Among indie unit producers operating this season are Jules Levey, Leo Spitz-Jack Skirball, Edward A. Golden, Walter Wanger, Jules C. Stein, James Cagney, Edward Small, Charles R. Rogers, Hunt Stromberg and David O. Selznick. Also likely to enter indie production field before long are Nunnally Johnson, David Loew and William Goetz, while George J. Schaefer also has plans, from accounts.

While corporation taxes are also high, and the current combined normal and surtax of 40% may be further increased before long, indie production is still figured more profitable, under the capital gains tax setup, than any high-salaried spot in a studio.

Several producers have during the past year shown inclination to wind up studio participation deals in favor of individual production ventures.

Free Flow of English Coin

Free flow of English coin, on the other hand, is also regarded as one of the most important advantages to independent producers. While U. S. rentals from England will, of course, greatly improve cash position of virtually all the majors, the effect on independent producers is of far greater significance.

As pointed out by the vice-president of one of the major producer-distribs, access to English coin will greatly facilitate financing for independent producers. Instance given in the case of one producer who was advanced $1,500,000 by banks figuring on a return of $2,500,000 from the domestic and British markets. About $1,000,000 of this amount remained frozen in England. As a result, bank in future deals, advancing around 50% of estimated negative cost and ultimate rentals, would cut its loans to a basis in which only domestic returns could be figured.

Increase in independent production plans currently is, as a result, largely activated by the unhampered flow of currency across the Atlantic which is in turn loosening up bank loans.

'NOTHING WRONG WITH FLAGWAVING MOVIES'

The editorial blast in the Stars and Stripes, American soldiers' publication in the European theatre of war, apparently is not going to be taken lying down by the industry, judging from followup inquiries being made by the Motion Picture Producers & Distributors Assn., which is attempting to learn the motive behind the accusation that 'flagwaving in the movies was sickening,' and also to find out just what specific pictures Stars and Stripes had in mind. Thus far, no official designation of such films has been obtained either by the N. Y. office of the MPPDA or the London headquarters.

Attitude of the MPPDA is understood to be that the American film business wants to be criticized, if such criticism is constructive. But to simply announce 'you're terrible' without basis of fact does nobody any good, is reportedly the Haysites' idea on the subject. The blanket accusation against U. S. pictures is understood to have particularly riled MPPDA officials.

Following the kick given the American film industry in The Outpost about a year ago (with both articles widely publicized in the U. S.), industry officials are beginning to wonder if somebdy has a pet peeve against the American picture business in London. And to question the motives behind such blasts. Or if the anti-picture business squawks are being used simply as means of attracting attention.

Selznick, UA Kiss and Make Up; Sears Announces Biggest Sales in Years As Releasing Scales Upped; New Units

Hollywood, May 11.

All was harmony in United Artists ranks after a succession of four meetings during which the anticipated flareup between Charles Chaplin and David O. Selznick dissolved into embraceable repartee. So cheered was Grad Sears by the calmness that settled over the meetings, he gave out the statement that the company would top its biggest year by $5,000,000 this semester.

Charles Schwartz, barrister, who represented the absentee Chaplin at the sessions, called for a showdown with Selznick as to the latter's contribution to the UA lineup. He stressed that Selznick had a 10-picture deal, with a five-picture escape clause, consummated some years ago, but that he had delivered nothing. Selznick sounded the harmony keynote by agreeing to eliminate the escape clause and turn out the 10 pictures at the rate of one annually, and promised he would start production on the initialer, 'Since You Went Away,' July 15, for early winter delivery. Selznick further agreed to recruit several top producers, the first likely to be Nunnally Johnson, to turn out six to eight pictures yearly under the Vanguard Productions label, in addition to Selznick's own output.

Considerable time was passed in discussing the company's purchase of Sir Alexander Korda's ownership interest. Mendel Silberberg, counsel for Korda, talked to him in New York over long distance for a definite idea what he would take for his holdings, Korda demanding $800,000, stressing that UA's holdings in the Odeon circuit in England were far more valuable than UA member-owners here know. While his stock never was officially offered for purchase by UA, matter remains in status quo, with possibility a deal would be made is a formula on which a financial figure could be based were arrived at. Little chance obtains for any outsider to buy the stock, as UA has first refusal. Deals with hit-and-run producers are ruled out, and a decision was reached whereby only quality pictures, with top name draws, will be released in the future by the company.

New Units

Understood there is the possibility of adding three new units, should they meet requirements for quality product under consideration by

(Continued on page 48)

Dave Loew's UA Bid

Hollywood, May 11.

Unless United Artists buys Korda stock, it is understood that David Loew will put in a bid.

Loew is said to be acceptable to Mary Pickford, Charles Chaplin and David O. Selznick as a result of his success with 'Moon and Sixpence,' which he delivered to UA.

Several Goldwyn Companies; May Be Own Distrib

Hollywood, May 11.

While not divulging future plans, Sam Goldwyn is going in for an elaborate setup of corporations, with formation of Crescent Productions and Avalon Productions.

When the salary ceiling was imposed by the President, it was reported Goldwyn set up new corporations so he could pay off certain talent who worked for him in stock, and last March he dissolved Samuel Goldwyn, Inc., Ltd., under which he operated since 1924.

Avalon is capitalized at $100,000. Before formation of Avalon, Marvin Ezzell, manager Goldwyn Studio, and A. R. Evens organized Crescent Productions, which is now producing 'North Star.' Goldwyn's interest in the picture is a $315,000 loan on production costs, with possibility he may have to shell out another $300,000.

Own Sales Setup

Samuel Goldwyn is again dropping hints that he may start his own distribution organization. Hiring of William Heinemann, formerly Universal assistant sales manager, to head the Goldwyn sales forces, is apparently intended as a warning of such a move.

Heinemann, who will represent Goldwyn in the field, is heading the Goldwyn sales forces. Setup is understood due to reluctance of RKO or other distribs to distribute Goldwyn product at 17½%.

Reported that Goldwyn is interested in adding to his sales force by recruiting personnel from major distribs.

EXPECT KOERNER EAST FOR RKO PROD. POWWOW

Charles Koerner, RKO v.p. in charge of studio production, is planning a trip to New York around the end of this month for huddles with prexy N. Peter Rathvon, Ned Depinet and other home office toppers.

Understood that production lineup for next season is likely to come up for discussion. With RKO shooting for the current season practically wound up, only a couple of low budgeters now being in production, new material will be prepared for the production hopper.

Ben Piazza, RKO casting director, arrived in New York from the Coast over the past weekend, on talent o.o.

Slated to go before the cameras shortly are 'The Iron Major,' with Pat O'Brien, 'Higher and Higher' and a Kay Kyser filmusical.

D.O.S.' Shirley Temple

Hollywood, May 11.

David O. Selznick has signed Shirley Temple as one of the four stars for 'Since You Went Away.'

This will be Selznick's first film for UA as owner-member.

Louis B. Mayer, Loew's, About Set

Louis B. Mayer has, from accounts, set a new deal with Loew's, Inc., following negotiations carried on over a period of several months. Understood that contract remains only to be finalized.

It calls for more stock, rather than salary, which has so often put Mayer No. 1 on the published payroll lists derived from income tax returns.

Lack of Name Power Holds Up Rep. Biggies

Hollywood, May 11.

Shortage of marquee manpower is holding up production of three of Republic's high-budget pictures all to be filmed with Government cooperation.

Waiting suitable names for the top spots are 'Victory Fleet,' 'Merchant Marine' and 'Fighting Seabees.'

Steve Pallos, Distrib

Steve Pallos, formerly general manager for Alexander Korda, has gone into distribution in England on his own.

Has set up Omnia Films, Ltd.

Warners Plans Ambitious Production For Rest of Year, Flexible Distrib Sked

Pursuing a policy of flexibility with respect to the number of pictures to be released, with this entirely dependent upon market requirements and the ability of the market to properly absorb product, Warner Bros., however, is reported planning an ambitious production schedule for the balance of this year.

While no official figures are available, it is said that when the current calendar year ends on Dec. 31 next, the company will have turned out 34 to 38 pictures. Jack L. Warner, v.p. over the Burbank studio, who arrived in N. Y. Monday (10), is understood to have come on principally to discuss such a producing schedule.

To remain in the east two to three weeks he will also huddle on sales and general administrative matters but no decision is expected to be reached on the probable number of releases for the 1943-44 season beginning Sept. 1, in view of the fact that the number of features to be sold and made available will be determined by market demands, plus, of course, the quality of the product, staying powers, etc. Ben Kalmenson, general sales manager for Warners, states that any figure on releases for the 1943-44 season would be strictly a wild guess on anybody's part.

However, aside from the number of films WB will have produced at the end of the current year, if the policy remains the same as at present, with only one picture going out a month, then conceivably WB might sell as low as 12 during the season starting Sept. 1. Chances are the number will be higher.

Large Backlog

Meantime, WB has an extensive backlog of product. Now completed and unreleased but excluding 'Mission to Moscow' which will be available later this month, is a total of 15 features. In addition, company has six in production. Of these, 'This Is the Army' and possibly 'Saratoga Trunk' will be completed by the end of this month.

On this entire season (1942-43), dating from Sept. 1 last, Warners will have released only 22 or 23 pictures. That will take the company on releases through the entire summer and up to Sept. 1 next when the 1943-44 season begins.

Geo. Hoover Vice Lynch Over Par's Miami Zone Theatres; S. A. Retires

As result of retirement of S. A. Lynch from active operation of Paramount's theatres in the Miami zone, George Hoover, city manager for the circuit of 15 houses, will be placed in complete charge, under present plans.

Due to the time required in directing his many other interests, Lynch asked Paramount to be relieved of renewing his operating contract which expires the end of July, but will serve in an advisory capacity. Not well lately, Lynch is said to have asked for withdrawal for that reason also. Known as Paramount Enterprises, covering houses in Miami, Miami Beach and suburbs, Par entirely controls the properties with Lynch merely having had an operating agreement on a profit-sharing basis.

In addition to his hotel and realty interests in Miami, Lynch two years ago also acquired the Florida East Coast Railway. Par formed the operating agreement with him over the Miami chain in 1935 after Lynch had completed a reorganization job on theatres during the Par bankruptcy.

Planning a swing through the south to discuss theatre policies and problems, Leon Netter will also visit Miami. Leaving June 1, the Par h.o. theatre exec also will make stops in Atlanta, Jacksonville and New Orleans.

Stromberg Hunts 'Lady'

When Hunt Stromberg returns to the Coast nexs weekend he'll get working on 'Dishonored Lady.' Prime problem is casting said lady.

Stromberg did 'Letty Lynton' for Metro, from which stemmed the now famed 'Lady'-'Lynton' litigation. This picture, as his current 'Lady of Burlesque,' is for United Artists release. Among Stromberg's huddles in New York was that about additional financing, which is now all set.

RKO Relinquishing Orph, St. Paul, for the Lyceum

Minneapolis, May 11.

RKO will relinquish its Orpheum, St. Paul, on Dec. 31, 1943, when its present lease expires. It just has acquired the Lyceum, a smaller house, and will operate that with the present Orpheum policy of first-run films and occasional stage shows as part of the Paramount-RKO pool, effective Jan. 1, 1944.

The Orpheum property, including a hotel and stores, is owned by the city of St. Paul. RKO wanted to buy the theatre, but balked at purchase of the balance of the property. Present independent owners of the Lyceum are operating it as a subsequent-run 20c double feature house.

Metro Still Hot For Willkie Book

Al Lichtman, Loew's v.p., arrived in New York from the Coast over the past week-end, to continue negotiations started by Louis B. Mayer for the purchase of the film rights to Wendell L. Willkie's 'One World.' Other Metro arrivals in New York were James K. McGuiness, producer; Mrs. McGuiness, and Nancy Walker.

Arthur Freed, Everett Riskin and Al Lewin, Metro producers, who had been visiting New York, and Merle Oberon, recently signed to an M-G pact, returned to the Coast. Sir Alexander Korda and Irving Starr, M-G producers, remain in New York.

Coast Story Buys

Hollywood, May 11.

Harold Adams sold his yarn, 'Four Miles From Home,' to Harold Schuster, 20th-Fox director.

Carleton Young, radio actor, signed by 20th-Fox.

Paramount bought screen rights to 'Little Lulu,' Satevepost cartoon character, for a series of Technicolor shorts.

80,000 Shares of Fox Not From Any One Individual

Secondary distribution of 20th-Fox common and preferred stock, offered last Wednesday (5) by Shields & Co., was snapped up quickly despite mixed tone of the stock market. Shields' office denied that the block of 60,000 shares of common and 20,000 preferred represented holdings of any individual, indicating that these were shares from the company's treasury and floated for corporate financing instead of usual bank loans.

Tendency of many industrial companies in recent months has been to secure additional funds from such flotations, particularly in view of the strong stock market, rather than resort to the more expensive method of obtaining coin via bank loans or other borrowing.

Studio Contracts

Forrest Orr drew player ticket at 20th-Fox.

Ben Blue drew new ticket at Metro.

William Castle renewed as dialog director at Columbia.

Martin Black handed player contract by 20th-Fox.

Larry Parks' player option lifted by Columbia.

Isobel Lennert inked writer pact at Metro.

Ariel Heath's player option lifted by Republic.

Par's 1st Quarter Up to $3,560,000

Paramount earnings for first quarter ending last April 3 amounted to $3,560,000, after all charges and taxes, the company estimated last week. This represents an increase of $645,000 over corresponding quarter of 1942 when earnings totalled $2,915,000. Earnings for the first quarter are equal to 98c per common share as compare with 94c on the 1942 quarter, common share earnings not being larger because of increase in number of shares outstanding as compared with a year ago. On April 3, Par common outstanding amounted to 3,601,720 shares.

Of the total earnings, Par reported that $701,000 represented the company's direct and indirect net interest as a stockholder in the combined undistributed earnings of partially owned, non-consolidated subsids for the quarter, while in the 1942 quarter $544,000 came from the same source.

Company noted that frozen money restrictions in Great Britain had been lifted and that earnings in this first 1943 quarter include Paramount's full share of film rentals and earnings of its English subsidiaries for the quarter. Only what actually has been received from India, Australia and New Zealand is included.

Par's directors authorized the payment in cash of $3,090,000 to the Trustee, under indenture covering the company's 4% debentures due in 1956, to be applied in anticipating future sinking fund obligations. It also recently authorized the delivery to the Trustee of $4,909,000 principal amount of these debentures previously acquired for cash and held in the company's treasury, of which $2,064,000 covers the payment of sinking fund obligation due May 15 this year and the balance of $2,845,000 is in anticipation of future sinking fund obligations. As a consequence Par will have anticipated total future sinking fund obligations of $6,020,000. When all of these transactions have been completed there will be about $16,634,000 of 4% debentures in the hands of the public as compared with the original amount outstanding of $24,543,700. Company also noted that it had paid the $5,000,000 borrowed from the banks in January this year.

N. Y. ITOA-Walker Confab

Former N.Y.C. Mayor Consulted Again on Distrib Problems

The resolutions committee of the Independent Theatre Owners Assn. of N. Y., headed by Harry Brandt, circuit operator, met late yesterday afternoon (Tuesday) with former Mayor James J. Walker to formally offer latter the post of special counsel in connection with problems besetting ITOA members in their dealings with the distributors. Whether or not Walker would be interested in making a deal was not indicated late yesterday (Tuesday).

Feeling that continued increasing demands of distributors for rentals, percentage deals, extended time, etc., demands special attention, the ITOA at a meeting on Friday (7) instructed the resolutions committee to try to obtain Walker for the job.

Walker at present is serving as mediator for the clothing industry in N. Y. Prior to becoming mayor of N. Y., he was counsel for the Motion Picture Theatre Owners of America and subsequently the Theatre Owners Chamber of Commerce, as well as the Century circuit when headed by the late A. H. Schwartz.

FILM SALESMEN STILL HAVING OPA GAS PAINS

Although reported that some film salesmen are driving their cars as far as gas allowances will take them, stranding themselves as a means of getting extra petrol from local OPA boards to roll them again, several sellers working out of N. Y. exchanges, who were approached, say they haven't tried that as yet but are having plenty of trouble with the OPA. Added, however, they have come close to getting stranded often due principally to dealers running out of gas supply.

Pointed out by one seller that the OPA is permitting added gasoline for cars employed in other businesses but are not inclined to make the same concessions to salesmen in pictures. They add that the policy of the OPA is doing everything meantime to encourage use of the black markets as the only alternative.

While there may be some salesmen who are obtaining gas through purchase of extra coupons, the average film peddler fears that check-up of speedometers or condition of tires is liable to put them in an uncomfortable position trying to explain how they rolled their cars added miles.

Salesmen in the east are particularly annoyed over the fact that the west is getting additional ration coupons under partial relief granted by the OPA. No relief was granted 17 eastern states.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., May 11.

Dear Joe:

Me and Aggie have been reading in the New York papers about a lot of the movie stars, that used to be vaudevillians, stopping at the top-notch hotels in New York with suites of rooms. Which is as it should be, but it reminded us of the old vaudeville days when the actors weren't so particular where they 'pecked and padded' (meaning eat and sleep to you muggs who don't understand vaudeville English). The only idea in the old days was the price, and the price in the old boarding houses was usually a buck a day for three meals and a near Ostermoor.

Nearly everybody in vaudeville stopped at a boarding house, except maybe some legit headliner who didn't care if the rest of the bill didn't speak to him. Even the acts that were making good coin would stop at the boarding house, because they wanted to be with the gang and get laughs. Many an act would carry a dog for an excuse. They would always tell the other acts, 'we'd stop at the big hotel, but they refused to take our dog, so we came here'....Some others would say, 'I stopped at the big hotel last time I was here, but couldn't get service.' 'They don't let you have any company; those house dicks shake you down,' was another excuse of the 'single man'.

Out west on the Orpheum, Sullivan & Considine and Pantages circuits, the boarding houses and theatrical hotels would send runners to the towns the acts played before coming in and book 'em up for their particular places. They would try to get the headliner and even give him a better rate, because the rest usually followed him. They would bribe stagehands, doormen and managers to boost their places to the actors. Even furnish cabs to the acts to bring 'em to their places.

They would have ads in the trade papers reading: 'Home cooking, good beds, lunch after the show, home atmosphere.' They'd stick up pasters in the dressing rooms and the actors would write all around 'em, 'Lousy,' 'Terrible, flies get in the soup,' 'Do not stop here unless you have your mother-in-law with you'; 'You get pork Monday and every day thereafter until Friday—then you get fish and soup, and pork goes on the bill again Saturday'; 'Stop here, she is the manager's aunt. If you don't you'll get canned'; 'They give you all the eggs you want, but you don't want more than one'; 'Stop here because the stage manager gets a rakeoff. If you don't, your drops won't be hung right.'

First and Last Impressions

The boarding houses would serve the gang a good chicken dinner on their arrival...then a chicken dinner on the last day. In between it was awful, but the landlady figured the first and last impressions were the best. You would think all these things wouldn't pay for a dollar a day, but many a landlady retired with a mattress full of coin and a big bunch of autographed actors' pictures reading, 'To Mom Smith, better than home.' And maybe it was.

The boarding and rooming houses me and Aggie remember best was Cooks, on 39th street, N. Y., which catered mostly to foreign acrobats. You could go in there any hour of the day and night and see acrobats passing handkerchiefs from room to room. Mountford's was also a great spot for dumb acts. Mrs. Martin's, on west 44th street, was a nice place. The Edmond's Flats, on Eighth avenue and 48th street, was mostly used by troupes and married folks that liked to do their own cooking. Some three-room apartments had as many as 10 people in them, sleeping four high. It was okay, unless the understander took in boarders. Mrs. Silver had a nice rooming house on West 48th street, next to the fire house. The actors would pray there would be no fire alarms until noon.

The Bartholdi Inn

The Bartholdi Inn, run by Mother Bartholdi from 1899 to 1920, when it moved to make room for the State theatre on Broadway, was a place for the elite of vaudeville. Charlie Chaplin, King Baggott, Louis Weslyn, Ford Sterling, Power & McAvoy, Polly Moran and hundreds of others lived here in a true Bohemian spirit. It was Mother Bartholdi's boast that she gave credit for thousands of dollars and never lost a dime. She and her daughter later took over the Princeton hotel, which was a swank gambling house in the old days. The old Palace hotel on West 45th street, where William Anthony McGuire and Willard Mack lived before they became topnotch writers, was another w.k. spot. The old Somerset, with Carl Frieberg as manager, catered to every whim of the actors until the whims ran out and Carl had to give up, carrying out a load of I.O.U.s with him, but he still has the memory of the laughs he got. That's where Meyer and Ma Gerson had a restaurant and took care of many a broken down actor with a stomach to match. Ma and Meyer Gerson should never be forgotten by the actors. Other spots were the Remington, Hermitage, the Saranac, next door to the old Metropole; old St. James, the St. Kilda, owned and run by Pauline Cook and Jenie Jacobs on West 44th street; Mrs. Ehrics, where the Three Keatons made their headquarters; the Hildona Apts., Astor Court, and Yandis Court, which Lou Holtz owned long enough to make a $100,000 profit on. Of course, the Hotel Astor catered to the headliners and its Hunting Room at lunchtime had the greatest actors, managers and agents in the business. Astor still has a soft spot for the theatrical folks. Will Rogers always lived there; as did Jimmy Durante and Jay Flippen.

Cohans' Fave Philly Spot

Out of town had plenty of good boarding houses and theatrical hotels. In Philadelphia there was Mike Tullers, where the Four Cohans always stopped. Mike would charge a little more than the rest, but served the finest table in the country. Philly also had Mother O'Brien's and Flossie LaVann's, Cavanaughs, The Hurley House, Dad Frazer's, Zeisse's, St. Cloud, Cook's, Sylvania and Vendome. Chicago had the old Saratoga; Hotel Grant, run by Leonard Hicks; City Hall Square; Bismark, and, of course, the Sherman House for the big guys, but the 'd hang around the other places for the laughs. Baltimore had Kernan's and the [illegible] lar boarding houses, Sparrow's and Mother Howard's. Both had 'three and'...meaning three meals and a night lunch of sandwiches and beer.... Mother Howard would even throw in a tip on a horse. There was Reilly's in Newark, Smith's in Portland, and hundreds of others every place there was vaudeville and those days vaudeville was in every place.

After the show the troupers would gather and play cards, drink beer and swap gags. The food, room and beds weren't much, but the laughs paid off for all the shortcomings. Remember, it was only a dollar a day, which is 'tip money' nowadays. But I'll bet a lot of the headliners that now go to the Sherry-Netherland, Savoy, Waldorf, etc., would like to be back with the old gang in the boarding houses....not to eat or sleep there, but just for laughs. Sez

Your pal,

Lefty.

Five More for We Three

Hollywood, May 11.

Maria Montez, Jon Hall and Sabu, first teamed up in 'Arabian Nights,' will continue as a trio in five more pictures on the Universal lot.

Currently playing in 'Cobra Woman,' they are slated for 'Ali Baba and he 40 Thieves,' 'Tahorya,' a gypsy yarn, and an untitled Technicolor film with a modern Turkish background.

FILMS-RADIO'S WORK BALLY

WMC Unlikely to Okay 'Essential' Status Asked for Theatre Workers

Washington, May 11.

War Manpower Commission is not expected to approve the new WAC plan to relieve the drain on important theatre manpower, by addition of new classifications to the WMC list of essential jobs. WAC theatres division has been readying a scheme which would call for 'essential' status for projectionists, projectionist - managers, managers, assistant managers, equipment maintenance technicians, circuit bookers, circuit managers and other circuit executives.

The word here from WMC brasshats is that, while they will be happy to sit down and talk at any time with spokesmen for the theatres division, 'What's the use.'

First of all, requests for 'essential' classification for several of the jobs have previously been made—and refused—in Washington.

Second, WMC says that any action of this kind would lay it open to similar requests for hundreds of other jobs in different industries.

WMC does, however, offer one good tip to the theatre people.

'If,' said a spokesman for the commission, 'theatres are particularly squeezed by draft boards in specific regions or areas, the thing to do is to take the problem to the regional or area Manpower Directors. These Manpower officials have blanket authority to correct situations locally, even where the job is not on the essential list. Under no circumstances, however, can I conceive of us making any nationwide or special ruling in Washington for the benefit of theatres.'

There are numerous instances around the country where regional and area Manpower officials have stepped in to protect the status of laundry workers and others where, for example, there was a great need for laundry service in overcrowded war industry centers. National officials see no reason why the theatre situation cannot be taken care of locally, where it is important to keep film houses operating for war workers and others.

A tipoff on why there is virtually no likelihood of any additions to the

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Too Hot to Handle

Hollywood, May 11.

Martin Mooney's story dealing with the paroling of convicts for Army service has been dropped from the PRC production schedule at the suggestions of the War Department. It was scheduled to start May 15.

Story of a similar nature was abandoned recently by 20th-Fox for the same reason.

Canada Labor Minister Hits Show Biz Hard On Essentiality Provisos

Ottawa, May 4.

Canada's Labor Minister Humphrey Mitchell has hit show biz in the first order he issued under new powers given him in National Selective Service Regulations. With his new powers, he can compel the transfer of men in mobilization age groups from what is considered non-essential to essential work.

Mitchell's first order covers men employed in 'or directly associated with entertainment, including but not restricted to theatres, film agencies, motion picture companies, clubs, taverns, retail sale of musical instruments,' among others.

All such men, if in an age and marital class designated under mobilization regulations, have to make application to the nearest employment and selective service office not later than May 19. If there is no higher priority work available for the man, he will be given a special permit to allow him to continue, on a temporary basis, in his old employment.

But, if it appears to the office necessary to the war effort, the man will be directed to what is officially considered a more essential employment.

This is the order the show biz in Canada has been worried about since practically everybody in the biz was previously provided with a painfully low labor priority standing. The order makes no mention of the man's category, probably concluding that if he were in a category that made him eligible for service in the forces, he would be in uniform already.

There are minor instances, such as veterans of the present war and married men with dependents, where the men will not be compelled to alternative employment. Appeals in all cases can be made to a court of referees.

ROWLAND WOULD FILM THEATRE GUILD PLAY

William Rowland, independent producer, is discussing a deal with Theresa Helburn and Lawrence Langner, of the Theatre Guild, for the production of a picture based upon one of the Guild properties. Paul O'Brien, of the law firm of O'Brien, Driscoll & Raftery, is representing Rowland.

Discussions with the Guild followed the screening for Miss Helburn and Langner of 'Follies Girl' which Rowland recently completed. Donald Flamm, formerly owner of Station WMCA, N. Y., and who was [illegible] would also provide the financing for a Guild-Rowland production, it is reported. If a deal carries, Miss Helburn and Langner would supervise the production, including the casting.

Rowland, incidentally, is holding up release on 'Follies Girl' to get a major outlet. Film, originally budgeted for $60,000 and also backed by Pathe, Producers Releasing Corp., among other interests, is now overdue on release and may distribute via PRC after all.

Berlin, Sandrich Camp Pic Deferred Till Jan.

Hollywood, May 11.

Irving Berlin and Mark Sandrich postponed their picture based on camp life until next January. Film was being lined up for autumn production but Berlin's business interests require him to return to New York on completion of his current job at Warners, 'This Is the Army.'

Meanwhile, Sandrich will produce and direct a comedy, still untitled, at Paramount.

FALSE RUMOR OF D. C. RACE RIOT KAYOS B.O.

Washington, May 11.

The damaging effects of a rumor which spread like a [illegible] thunder cloud over this city was evidenced Friday night (7) when the downtown area was practically deserted with theatres, night clubs and restaurants losing some $50,000 in revenue on what would ordinarily be a big night.

What disturbed suburbanites and kept them within the confines of their own homes in the metropolitan area was the threat of race riots. The colored population has been conducting demonstrations against the transit company over its refusal to hire colored bus drivers. The agitation came to a climax Friday night with a street parade from 10th and T streets northwest to Franklin Park, on the fringe of the downtown area.

All day Friday the rumors of trouble spread. As it was phoned and carried by word of mouth soldiers were in readiness at Washington barracks, all police leaves had been cancelled and 500 reserve policemen were ready to quell any demonstration. Actually the parade which started with 110 remonstrants gathered momentum along the line

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ENLIST SHOW BIZ ON WOMANPOWER

Films and radio will play vital roles in a national campaign skedded for launching in September aimed at recruiting womanpower in the all-out war effort. Currently in preparation by the Office of War Information, the campaign is being mapped on a tremendous scale to enlist all of Hollywood's film-making resources and the use of radio via its varied programs.

It's a case of getting films, radio and other forceful media down to brass tacks in order that the war can be won in the quickest possible time. It's aimed not only at establishing the fact, as in the past, that it's necessary for the people to gear themselves to a wartime economy, but to convince the men of the nation, through presentation of forceful material, that it is imperative that their wives take war jobs regardless of the radical changes it will bring in their daily living habits.

Mag Covers to Sell It

Campaign will tee off with a portrayal of women at work on the September covers of 35 of the nation's top magazines, with films and radio asked to take up from there. Initial emphasis will be placed on women workers in essential civilian jobs, with accent placed later on the riveting tasks that await them in war plants. Such portrayals, it's realized, can best reach the largest audiences through the cooperation of Hollywood producers and the top men in radio. The womanpower problem will be incorporated into feature pictures, shorts and special newsreel releases.

Seen as pointing up the role radio can play in the campaign, without detracting from its entertainment value is the manner in which several of the daytime soap opera and other serials are projecting into the nation's households solutions for the many social and economic problems stemming from the war. The fact that the constructive plans are not merely tossed in as OWI bulletins, but are woven in as an integral part of the script to form the basis of its story, is seen as cueing the larger role that films and radio will be asked to play in the next few months.

Radio Too

The CBS across-the-board serials, 'Big Sister' and 'Joyce Jordon,' sponsored by Lever Bros. and General Foods, respectively, have in recent weeks been built around such progressive issues as coping with present-day juvenile delinquency, establishment of daytime nurseries to release mothers for work in war plants, the breaking down of Negro discrimination, and equal pay for women.

Thus in 'Joyce Jordon' the drama is revolving itself around the prob-

(Continued on page 48)

Struggle for Playdates, Slowing Recovery of Negative Investment, Faced by Majors; Limiting Output

While most majors are concentrating on high-budget product for this and next season, consideration is being given to saturation point which is rapidly approaching in relation to booking availability for top coin pictures.

There appears to be little doubt that most of the expensive pictures made bring their cost back plus plenty of profit, at the boxoffice. However, figuring more frequently in production confabs at the moment is the extended playing time which big budgeters must be assured, in order to justify their cost.

Struggle for playdates which has become intensified due to the long runs required for million-dollar negatives, is strongly influencing studio policies.

Warners Paramount and Metro have long since signified intention of cutting studio output. Last week 20th-Fox intimated similar action, prexy Spyros Skouras, stating that from 30 to 40 films would be made as compared with 44 this season and 50 last year.

Extended playing time, tieup of theatres and backing up pictures, automatically increases payoff period and slows amortization which has in recent times been reduced from 18 to around 12 months by some companies.

Tieup of finances due to slower playoff of product is held accountable for current plans of most major companies to streamline production schedules by eliminating or reducing low budget films. Similar attitude in relation to costlier product is also being studied. While most of the major companies are in a solid cash position, none is inclined to favor piling up product on the shelves indefinitely.

Stick of Dynamite?

Hollywood, May 11.

Old reliable theme, the chase, motivates 'The Bamboo Blonde,' to be produced by RKO when the scouts have finished a nation-wide hunt for a gal qualified to fit the title.

Story will be whipped up by staff writers after the discovery of the star, who is probably under cover somewhere in Hollywood.

(Editor's note: What the devil is a 'bamboo blonde?')

Top Film Execs Get Chi Court Subpoenas In Film Racket Case

Chicago, May 11.

Federal Judge John P. Barnes today (Tuesday) issued subpoenas at the request of defense attorney A. Bradley Eben, who represents the seven Chicagoans indicted in the film-racket probe. Eben is trying to prevent Paul Ricca and Ralph Pierce from being extradited to New York.

All seven today were given a continuance until May 19.

Those subpoenaed are Louis B. Mayer, Nicky Nayfack, Joe Schenck, Harry M. Warner, Henry Herzbrun and Arthur Martin, of Paramount; John Wesley Smith, of Smith & Allen; Joe Moskowitz and William Michel, 20th-Fox; Hugh Strong, Major Albert Warner, Thomas J. Martin, Sam Carlisle (WB), Arthur Israel (Par), Austin Keough (Par), and Marvin Schenck, Charles C. Moskowitz and David Bernstein, Loew-Metro execs. If these people come through Chicago they will be subject to subpoena.

Kaufman Adjournment

Trial of Louis Kaufman, business agent of the Newark operators local, slated to start Monday (10), has been adjourned to June 1 by Federal Judge Alfred C. Coxe, in order that the government may take steps to remove from Chicago six members of the old Capone gang who were indicted with him some months ago.

John Rosselli, also indicted under the anti-racketeering laws, is in jail in N. Y. under $100,000 bail. Government wants to try all defendants together, hence the postponement until June 1.

Kaufman is under two indictments, one for conspiracy and a second for violation of the anti-racketeering laws and extortion.

RITCHEY QUIZ DELAYS 500G BREACH SUIT

The examination of Norton V. Ritchey, v.p. of Monogram, in charge of foreign sales, in the $500,000 breach of contract action brought by Arthur Levey, has been postponed until June 2, according to papers filed Friday (7) in N. Y. federal court.

Levey alleges that Monogram, Pathe Pictures, Ltd., W. Ray Johnston, Monogram prez, and William J. Gell, Pathe's managing director in England, all named as co-defendants, seek to deprive him of commissions due under a contract with Monogram made in 1936. He claims he was to receive 5% of all money received by Monogram on pictures for which he had allegedly completed arrangements for distribution by Pathe in the British Isles and other British possessions. He seeks $225,000 damages and the remainder for services rendered.

Ritchey is not now in the U. S., the papers stipulated, and they provide that if he's not in the country by June 2 the examination will be further adjourned.

SIMPLIFICATION OF FILM COS.' FINANCIAL STRUCTURES REFLECTED IN MARKET BOOM

Continued heavy buying of picture company shares in Wall Street is being attributed to full appreciation that the film industry has been placing its financial household in order during the past year. Buyers of stock inspect balance sheets to check on what each company has done in the matter of corporate simplification and debt reduction rather than dividend possibilities.

Fact that the heavy wartime tax load prevents much further increase in earnings also is appreciated by prospective buyers. But if a picture company is able to show substantial debt reduction or merely a simplified corporate setup, purchases are considered favorably. Loew's, Paramount and Universal (with plan now pending before the courts) have been leaders in simplifying their corporate structure by bringing in all shares excepting the common. Naturally this enhances the future possibilities of the common stock besides representing an annual saving in dividend charges. 20th-Fox made its company financial setup fairly simple with the formation of the present company several years ago. Since then, there has been a gradual shifting from the preferred into common via the conversion stipulation in the former.

Warner Bros. balance sheet in recent quarters also has been termed by financial authorities as indicating an improved position. Company also has resumed payments on the preferred, showing a healthy earnings position.

Another factor, which has not been reflected in any big price improvement of shares, is the complete unfreezing of all impounded funds of U. S. film companies in Great Britain. This means that every American film company will be able to directly reflect any upbeat in business in Britain rather than wait a year or longer for a portion of revenue received there. It also will be reflected later, it is believed, in the full unfreezing of revenue in such countries as New Zealand, India and Australia—all substantial markets.

Great Lakes Naval Base As Pine-Thomas Film

Hollywood, May 11.

Great Lakes Naval Training Station will background a Bill Pine-Bill Thomas feature, to be filmed this summer for Paramount release.

Two Bills move to Chicago next week to gather material, along with Maxwell Shane, who is writing the screenplay.

Now, to Direct

Hollywood, May 11.

Dudley Nichols, writer and producer, makes his debut as a director in 'Government Girl,' a tale of present-day Washington, at RKO.

Filming starts May 24 with Olivia de Havilland in the top spot.

Stage Door Canteen

(MUSICAL)

United Artists release of Sol Lesser production (Barnett Briskin associate producer). Directed by Frank Borzage. Original by Delmer Daves; camera, Harry Wild; asst. directors, Lew Borzage, Virgil Hart; editor, Hal Kern; music, Freddie Rich; director, C. Bakaleinikoff; songs, Al Dubin-Jimmy Monaco, Rodgers & Hart, Joe Moody, Harry Miller-Bob Reed, Al Hoffman-Mann Curtis-Cy Corbin-Jerry Livingston, Albert Hay Mallotte, Castro Valencia-Joe Pafumy. Running time, **132 MINS.**

STARS AT CANTEEN

Judith Anderson	Aline MacMahon
Kenny Baker	Elsa Maxwell
Tallulah Bankhead	Harpo Marx
Ralph Bellamy	Helen Menken
Edgar Bergen and Charlie McCarthy	Yehudi Menuhin
	Ethel Merman
Ray Bolger	Ralph Morgan
Ina Claire	Alan Mowbray
Katharine Cornell	Paul Muni
Jane Cowl	Merle Oberon
Virginia Field	George Raft
Gracie Fields	Lanny Ross
Lynn Fontanne	Selena Royle
Vinton Freedley	Martha Scott
Virginia Grey	Cornelia Otis Skinner
Helen Hayes	Ned Sparks
Katharine Hepburn	Bill Stern
Hugh Herbert	William Terry
Jean Hersholt	Cheryl Walker
Sam Jaffe	Ethel Waters
Allen Jenkins	Johnny Weismuller
George Jessel	Arleen Whelan
Otto Kruger	Dame May Whitty
Gypsy Rose Lee	Ed Wynn
Alfred Lunt	Elliott Nugent

BANDS

Count Basie	Kay Kyser
Xavier Cugat	Guy Lombardo
Benny Goodman	Freddie Martin

CAST

Eileen	Cheryl Walker
'Dakota' Ed Smith	William Terry
Jean	Marjorie Riordan
'California'	Lon McCallister
Ella Sue	Margaret Early
'Texas'	Michael Harrison
Mamie	Dorothea Kent
'Jersey'	Fred Brady
Lillian	Marion Shockley
The Australian	Patrick O'Moore

What stood a good chance of emerging a 'big short' under less skillful hands than Sol Lesser proves a sock filmusical of great stature. It has a cast that reads like an out-of-this-world benefit, and a romance as simple as Elsie Dinsmore—and the blend is plenty boffo. It will mop up.

Film constitutes a terrific institutional ballyhoo for all of show business and what we are doing in this war effort. By design or otherwise, and perhaps its casualness is the more purposeful, this impact of Americanism and unselfish service by the greats of the theatre is a shining recording of what all forces in stage, screen and radio have been doing for the lonesome servicemen of all the United Nations.

'Stage Door Canteen' is a skillful admixture by two casts, in itself a departure. One cast projects the simple love story—Eileen and her 'Dakota'; Jean and her 'California'; Ella Sue and her 'Texas'; Mamie and her 'Jersey.' Another cast comprises the Stars of the Stage Door Canteen, and but few of them do walk-through parts.

Plausibly and smoothly, these stars are introduced into their natural habitat, the Stage Door Canteen on West 44th Street, just off Broadway, where Lunt and Fontanne and Vera Gordon, Sam Jaffe, George Raft and Allen Jenkins, Ned Sparks, Ralph Morgan and Hugh Herbert—these, among others, are shown doing their menial back-in-the-kitchen chores.

Then, up front, performing for the visiting men in uniform, gobs, doughboys, marines—no officers—is paraded a galaxy of talent that's a super-duper, all-star array which reads like a casting agent's dream of paradise.

Thus are paraded six bands—Basie, Cugat, Goodman, Kyser, Lombardo and Martin, in sock specialties all.

Thus is introduced Yehudi Menuhin in a longhair rendition of 'Ave Maria' and another excerpt that would tame even a Paramount theatre jitterbug.

Thus, interspersed throughout the lengthy footage—a 132 minutes which, incidentally, doesn't seem as long as it may sound—come a galaxy of name personalities for bows, introductions, and, above all, socko specialties. Kenny Baker, Edgar Bergen—Charlie McCarthy, Ray Bolger, Gracie Fields, George Jessel, Gypsy Rose Lee, Elsa Maxwell, Harpo Marx (with his madcap automobile horn business), Ethel Merman, Lanny Ross, Ethel Waters and Ed Wynn—alphabetized billing, you'll note, throughout—do their stuff.

And, to project the mechanics of the Canteen, showing the officer-of-the-day, the senior hostesses, the dancing junior hostesses, or as parts of the plot motivation (as with Katharine Cornell's skillful bit of 'Romeo and Juliet,' and Paul Muni's part as rehearsing his own play), there are introduced another array of stars and legit personalities: Helen Hayes, Ina Claire, Tallulah Bankhead, Vinton Freedley, Merle Oberon, Brock Pemberton, Katharine Hepburn and the others are intertwined into the lonely-soldier-boy-meets-romantic-stage-girl plot.

The quartet of buddies, hailing from Dakota, California, Texas and New Jersey, hence their nicknames, are cast opposite Cheryl Walker (a looker and fine young actress, as Eileen), and Marjorie Riordan, Margaret Early and Dorothea Kent as ambitious girls of the stage, who are doing their patriotic bit at the Canteen. The boys, Bill Terry, Lou McCallister, Michael Harrison and Fred Brady, are capital. And it was good showmanship, for purposes of realism, to utilize these unknowns. They won't remain unknown for long, however.

Scripter Delmer Daves did a deft writing job, and Frank Borzage's direction smoothly splices the sum total into a very palatable cohesive entity.

The 24-hour-leave medium motivates the plot. The kids migrate to the Canteen for their New York fun, before embarking for overseas. Comes another 24-hour respite, and still a third night, all cementing the romantic interest struck up on the first night, a genuine spark, although it is established that the cheek-to-cheek ends within the confines of the Canteen; no after-hour dating, etc., under penalty of dismissal. However, the casual meetings blossom into genuine romance, and while a marriage date before the convoy's sailing is set, an Australian (Patrick O'Moore) brings the news that the boys will meet them again after they return. Katharine Hepburn, officer-of-the-day on that day, gives them solace and urges them to continue their Canteen chores until such reunion.

There are a flock of songs, in keeping with the prolific musical talent, most of them original. Lanny Ross' ballad, 'We Mustn't Say Goodbye' is good; Cugat's specialty is 'Bombshell from Brooklyn'; Ethel Merman is on early with 'Marching Through Berlin'; Gracie Fields does the 'Machine Gun Song' and the 'Lord's Prayer,' the latter highly effective; Kenny Baker reprises the thematic, 'Good Night Sweetheart'; Benny Goodman's 'Why Don't You Do Right'; Ray Bolger's 'The Girl I Love to Leave Behind' (okay ditty by Rodgers & Hart); the Lombardos' 'Sleep, Baby, Sleep in Your Jeep'; Ethel Waters' 'Quicksands'; also 'A Rookie and His Rhythm' and 'Don't Worry Island' all will get a radio play, more or less.

Sol Lesser's showmanship has incorporated fitting salutes to the Aussies, the bravery of the Chinese, and the courage of the Russians, with Sam Jaffe hosting a quintet of non-jiving caviar kiddies, including a femme sea mariner.

The stars, playing themselves, are shown dancing with the boys, most of whom recognize them and in genuine simulation are flabbergasted to be rubbing shoulders with their stage and screen idols.

Of the specialists, their pacing is consistently effective and all of it good. Perhaps Bolger is boffier than the others, or Bergen is a shade overboard, but it's all ultra. Jessel's telephone bit is another good showmanship touch as he tells momma what is coming on next, but at no time is any one set formula adhered to, so that it risks palling. The bands are punchy, each in his own idiom, although there's no gainsaying the showmanly impact of Kay Kyser and his crew. Goodman for jive (including an unidentified, but neat looking, blonde warbler with him), Cugat for rhumba, Basie for bounce (and as backup for Ethel Waters), Lombardo and Martin for smooth dansapation make for another neat blend.

All in all, it's a winner. *Abel.*

Miniature Reviews

'Stage Door Canteen' (musical) (Lesser-UA). A mopup; all-star cast reads like a dream benefit show.

'Ox-Bow Incident' (20th). Henry Fonda in top-rate western based on Walter Clark's best-selling novel; medium grosser.

'Bombardier' (RKO). Good grosser, with thriller finish.

'The Bells Go Down' (UA). British-made, featuring Tommy Trinder and James Mason, that should do okay.

'Prelude to War' (Capra-U. S. Gov't.). Dramatic documentary of aggressor nations preparing for war.

'Pardon My Gun' (Col). Charles Starrett topflight western; packed with action.

'Johnny Doughboy' (Rep). Gives Jane Withers a glamor buildup. Should appeal to juves; a dualer.

'Mantrap' (Rep). Murder mystery of minor importance.

'Ghost and the Guest' (PRC). James Dunn, Florence Rice in harum-scarum gangster comedy; strong dual supporter.

'Capitan Veneno' (Argentine-made). Comic Luis Sandrini in dramatic role fails to come off. Poor b.o. likely.

'Cuando Florezca El Naranjo' (Argentine-Made). Romantic comedy aimed for good grosses throughout Latin America.

'Passion Island' (Maya). Mexican-made melodrama, geared for nice b.o. at foreign-language houses.

OX-BOW INCIDENT

20th-Fox release of Lamar Trotti production. Stars Henry Fonda; features Dana Andrews, Jane Darwell, Paul Hurst. Directed by William A. Wellman. Screenplay, Lamar Trotti, from novel by Walter Van Tilburg Clark; camera, Arthur Miller; editor, Allen McNeil. Previewed in projection room, N. Y., May 3, '43. Running time, **75 MINS.**

Gil Carter	Henry Fonda
Martin	Dana Andrews
Rose Mapen	Mary Beth Hughes
Mexican	Anthony Quinn
Gerald	William Eythe
Art Croft	Henry Morgan
Ma Grier	Jane Darwell
Judge Daniel Tyler	Matt Briggs
Arthur Davies	Harry Davenport
Major Tetley	Frank Conroy
Farnley	Marc Lawrence
Monty Smith	Paul Hurst
Darby	Victor Kilian
Pancho	Chris-Pin Martin
Kinkaid	Frank Orth
Joyce	Ted North
Mr. Swanson	George Meeker
Miss Swanson	Almira Sessions
Mrs. Larch	Margaret Hamilton
Mapes	Dick Rich
Old Man	Francis Ford
Bartlett	Stanley Andrews
Greene	Billy Benedict
Gabe Hart	Rondo Hatton
Winder	Paul Burns
Sparks	Leigh Whipper
Jimmy Carnes	George Chandler
Moore	George Lloyd

A powerful preachment against mob lynching, 'The Ox-Bow Incident' will have to lean heavily on the popularity of Walter Clark's vivid novel to get this into more important boxoffice brackets. Picture may get some nice coin in certain deluxers, but bulk of it likely will come from twin setups where it should get top billing. In either case, it represents a heavy selling job for both exhibitor and distributor.

Screen version of the best-selling book depends too much on the hanging theme, developing this into a brutal closeup of a Nevada necktie party. Hardly a gruesome detail is omitted. Where the pleading by the three innocent victims doubtlessly was exciting on the printed page, it becomes too raw-blooded for the screen. Chief fault is that the picture over-emphasizes the single hanging incident of the novel, and there's not enough other action.

Western opus follows the escapades of two cowboys, played by Henry Fonda and Henry Morgan, in town after a winter on the range. They are tossed into the turmoil of the usually quiet western community which is aroused by the report of a cattleman's slaying by rustlers. A buddy of the supposedly slain rancher stirs the pot-boiling, and a posse is formed to get the culprits and handle them 'western style.' Remainder of story concerns efforts of the few law-abiding gentry to halt the lynching, and triumph of the mob element.

Director William Wellman has skillfully guided the characters and driven home the point that hanging is unwarranted.

Fonda measures up to star rating, as one of the few level-headed cowhands. His brief scene with Mary Beth Hughes, the flashy belle of the village, following her sudden marriage, is topflight. He helps hold together the loose ends of the rather patent plot. Andrews offers a powerful characterization as the stranger who is unjustly accused of the 'killing' and hung. Frank Conroy makes a believable ex-Confederate major, while William Eythe is superb as his mild-mannered son. Paul Hurst, as the town's drunken bully, gives a fine portrayal.

Anthony Quinn, the Mexican member of the triple hanging; Harry Davenport, the peacemaker; Francis Ford, one of the victims; Henry Morgan, Jane Darwell, Marc Lawrence, Leigh Whipper and Chris-Pin Martin head the strong support.

Camera work by Arthur Miller helps, particularly in the few outdoor scenes. His skill helps cover several obviously phoney sets. *Wear.*

BOMBARDIER

RKO release of Robert Fellows production. Stars Pat O'Brien, Randolph Scott; features Anne Shirley, Eddie Albert, Walter Reed, Robert Ryan, Barton MacLane. Directed by Richard Wallace. Screenplay, John Twist; from story by Twist and Martin Rackin; music, Roy Webb; musical director, C. Bakaleinikoff; camera, Nicholas Musuraca; editor, Robert Wise. Tradeshown in N. Y., May 10, '43. Running time, **97 MINS.**

Major Chick Davis	Pat O'Brien
Captain Buck Oliver	Randolph Scott
Burt Hughes	Anne Shirley
Tom Hughes	Eddie Albert
Jim Carter	Walter Reed
Joe Connors	Robert Ryan
Sergeant Dixon	Barton MacLane
Jap Officer	Leonard Strong
Chito Rafferty	Richard Martin
Paul Harris	Russell Wade
Captain Rand	James Newill
Chaplain Craig	John Milian
Instructor	Charles Russell

The theory of modern high-level precision bombing, as practiced by the U. S. Army Air Forces, is explained and fairly well dramatized in this somewhat obvious romantic thriller. While 'Bombardier' has its drawbacks, it's reasonably good as war propaganda. It will get its share of biz.

Picture suffers from the lack of powerful names and excessive length. Sequences seem to have been added after the regular yarn was completed. From appearances, this extra footage was aimed to give the picture timely punch. Under the circumstances, it fits the basic story surprisingly well, although stretching the running time too much.

The action sequences, dealing with the theory of high-level bombing and the instruction of bombardier cadets, are interesting and illuminating, although manifestly presented in popularized terms. These sequences contain some excellent aerial stuff, including several genuinely exciting scenes.

But from the news of Pearl Harbor and the departure of the bomber unit to action in the Pacific, the yarn takes a definitely topical turn. With unmistakable parallel, it shows a bomber raid on Japan, with the torture and execution of one captured Flying Fortress crew, and with a thoroughly hoked-up and implausible finish.

From a propaganda standpoint, 'Bombardier' offers at least a rudimentary lesson in U. S. Army bombing. But more important, it shows the Japs as merciless, inhuman murderers and torturers, although it does present them as not too efficient fighters and foemen. Still, the scene of murder and torture of prisoners, coming so soon after the execution of Doolittle's men, should have some value. There is nothing to indicate the basic issues of the war, however.

Of the performances, Pat O'Brien and Randolph Scott, as the stars, have by far the best parts as the fanatical exponent of high-level bombing and the daredevil pilot, respectively, so they're more effective than the others. O'Brien is still troubled by his old habit of reading almost every line as if he were trying to be heard above the roar of a bomber engine, but otherwise his playing is properly direct and convincing. Scott gives one of his usual quiet performances. Of the others, Anne Shirley is too much the stock ingenue to seem at home amid the bomber school surroundings, but Eddie Albert, Walter Reed, Robert Ryan and Barton MacLane are acceptable in stereotype cadet roles. *Hobe.*

THE BELLS GO DOWN

(BRITISH-MADE)

London, April 17.

United Artists' release of Ealing Studios-Michael Balcon production. Features Tommy Trinder, James Mason. Directed by Basil Dearden. Screenplay, Roger MacDougall, adapted from book of same name by Stephen Black; camera, Ernest Palmer, G. Gibbs. At London Pavilion. Running time, **86 MINS.**

Tommy Turk	Tommy Trinder
Ted Robbins	James Mason
Bob	Philip Friend
Sam	Mervyn Johns
Brookes	Billy Hartnell
Susie	Meriel Forbes
Ma Turk	Beatrice Varley
Nan	Philippa Hiatt
Officer MacFarlane	Finley Currie
Pa Robbins	Norman Pierce
Ma Robbins	Muriel George
Lou Freeman	Julian Vedey
P. C. O'Brien	Richard George

Current film must compete with 'Fires Were Started,' a government documentary with a similar basic idea which was released only a few weeks ago. Both depict the activities of life in the London Auxiliary Fire Service. But the first one out was more legitimate in that it was portrayed by actual members of the service. However, it'll do okay at the b.o.

Viewed as mere low comedy, 'The Bells Go Down' ambles along amiably. There is a running commentary patterned on the lines of those made familiar by Quentin Reynolds, and the fire scenes alternate with the wisecracking of Tommy Trinder, which are often without provocation. Thrillingly effective conflagration scenes deserve a large share of the honors

Trinder's numerous fans will accept him unreservedly without for a moment analyzing the whys and wherefores. He enacts a lovable East Side young man whose mother runs a fish and chip shop, and who owns a racing greyhound that never wins until his comrades have gone broke backing the pooch.

The supporting cast was very well chosen, with Mervyn Johns offering another one of the numerous portrayals in which he has been so frequently scintillating. James Mason, as a fireman, scores, as usual; Beatrice Varley, as Trinder's mother, and fully a score of others can be set down as efficient support. Direction, production and photography are praiseworthy. *Jolo.*

PRELUDE TO WAR

War Activities Committee release of U. S. War Dept. production. Prepared by Lt. Col. Frank Capra and staff of U. S. Army Signal Corps writers and technicians; previewed in N. Y. May 6, '43. Running time, **53 MINS.**

First in the series of seven 'Why We Fight' films produced for the U. S. War Dept. by Lt. Col. Frank Capra, of the Special Service Division, Army Service Forces, 'Prelude to War,' which was originally intended for exclusive use in the Army's orientation courses, is scheduled for theatrical release May 27, and public reaction to the documentary will decide whether the remaining films will be distributed generally. The public's attitude, however, is a foregone conclusion. For in piecing together the collection of clips—many of them released for the first time—giving the causes and events leading up to the present conflict, Capra has turned out a fiorceful, dramatic and ofttimes spectacular presentation.

'Prelude' lacks the terrific impact [illegible] in the series, 'The Nazis Strike' and 'Divide and Conquer' (reviewed in last week's 'Variety'), but not having these succeeding films for comparative standards, it will stand out in front of other home-made factual pictures backgrounding our entry into the war. It's a triumph for Capra and those associated with him in the production of the film and is singularly outstanding for the War Dept's courage in placing great stress on this country's fatal error—of being lulled into a false sense of security by two oceans when the aggressor nations, as far back as 1931, were on the march.

Capra makes every inch of footage count; there isn't a dull second in the 53 minutes of running time, nor one that doesn't conclusively prove the main point of the film—how America was caught asleep as Germany, Japan and Italy built up its well-trained war machine for world conquest. The commentary and animated maps are equally as effective. Throughout Capra uses the technique of comparing the men and ideals of a free world and those of the slave world. As the U. S. was sinking its ships in a futile attempt to cement peace after the last war, the aggressor nations, with their inbred love of regimentation and

(Continued on page 20)

M.O.T. 'Show Biz at War' Star-Studded Historical Gem of Industry's Efforts

By ABEL GREEN

March of Time's forthcoming release, 'Show Business at War,' is unquestionably the all-time tops for cast name-power and, as an institutional ballyhoo in behalf of show biz, it's a gem. In less than 20 minutes, kaleidoscopically, in montage and pithy commentary, is painted a graphic approximation of what show business is doing in its all-out effort for the war.

Utilizing 'Variety' and Variety headlines as the recording medium to point up every phase of the amusement industry's coordination in warfront and home-front morale work, there is paraded a galaxy of talent that reads like a dream cast.

Somewhat akin to the overwhelming cast potency of Sol Lesser's 'Stage Door Canteen' (UA), which is also reviewed herewith, March of Time's short subject tells its unselfish, patriotic story, via the factual record, whereas 'Canteen' intersplices the entertainment with a fictional continuity.

In the M.O.T. reel are paraded the following graphic episodes and personalities: the War Activities Committee: Jack L. Warner, Michael Curtiz and Irving Berlin ('This Is the Army' filmization); Tyrone Power, Clark Gable, Hedy Lamarr, Dorothy Lamour, the late Carole Lombard, who sacrificed her life on a bond tour; Walt Disney, Lt. Commander John Ford, Lt.-Col. Anatole Litvak, Col. Darryl Zanuck, Lt. Gregg Toland, Col. Gillette and staff, Lt.-Col. Emanuel Cohen, Lt.-Col. Robt. Presnell, Marlene Dietrich, Deanna Durbin, Olivia de Havilland, Robt. Benchley, Kay Kyser, Al Jolson, Lou Holtz, Jack Benny and Mary Livingstone, Ritz Bros., Hal Wallis, Fred MacMurray, Rita Hayworth, Phil Baker, Edgar Bergen & Charlie McCarthy, Linda Darnell, Bert Glennon, Chas. Butterworth, Geo. Murphy, Major Anthony Veiller, Irene Dunne, Ann Rutherford, Marie Wilson, Ethel Barrymore Colt, Alfred Lunt, Loretta Young, Eugene Ormandy and the Philly Symph, the Ballet Russe, Anne Shirley, Satchmo Louis Armstrong, Martha Raye, Kay Francis, Joe E. Brown, Carole Landis, Mitzi [illegible] field, and others.

War bonds, camp shows, Canteen entertainment, offshore and overseas shows, shortwave broadcasts ('Command Performance,' etc.), public rallies—all the facets and manifestations of a cohesive war effort have been expertly captured by March of Time's slick, worldwide organization, deftly scripted, showmanly projected, excellently sounded and, above-all, well edited. It's one of Dick de Rochemont's prize packages and, for the exhibitor, a super-duper short that will need a gargantuan marquee just for a handful of the 'cast' names.

'We of Theatre' Teeoff At U for Wedlock, Snyder

Hollywood, May 11.

First chore for Hugh Wedlock, Jr., and Howard Snyder as an associate producer team since their elevation from the writer ranks at Universal shall be 'We of the Theatre,' which they are also scripting.

Team was originally slated to produce 'Abbott and Costello in Society,' but shooting has been deferred on account of Costello's illness.

'Darkness'-Cross & Dunn-Tapps Hot $38,000 in Chi; 'Flame' Nifty $18,000

Chicago, May 11.

Weekend weather was favorable and most houses got off to a good start this week. Several new pictures opened and should hypo business.

Of the new entries, 'Keeper of Falme,' at United Artists, should do $18,000, and 'Desperadoes,' at Roosevelt, is headed for $15,000. 'Air Force' leads holdovers with $24,000 for third week at State-Lake.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Spangled Rhythm' (Par) (10th wk in Loop). Okay $7,000. Last week nice $8,000.

Chicago (B&K) (4,000; 35-75)—'Edge of Darkness' (WB) with Cross and Dunn and Georgie Tapps on stage. Strong $38,000. Last week 'Happy Go Lucky' (Par) (2d wk) and variety bill, sturdy $36,000.

Garrick (B&K) (900; 35-75)—'Happy Go Lucky' (Par) (3d wk in Loop) and 'Henry Aldrich Gets Glamour' (Par). Good $7,500. Last week 'Desert Victory' (20th) (3d wk) and 'Hello, Frisco' (20th) (5th wk in Loop), same.

Oriental (Iroquois) (3,200; 28-55)—'Redhead from Manhattan' (Col) and Hal McIntyre's band and Larry Adler heading stage bill. Solid $20,000. Last week 'Has What It Takes' (Col) and Connee Boswell on stage, excellent $22,500.

Palace (RKO) (2,500; 33-75)—'It Ain't Hay' (U) and 'Holmes in Washington' (U) (3d wk). Fine $19,000. Last week big $22,500.

Roosevelt (B&K) (1,500; 35-75)—'Desperadoes' (Col). Bright $15,000. Last week 'Moon Is Down' (20th) (5 days, 4th wk) and 'Desperadoes' two days, good $11,000.

State-Lake (B&K) (2,700; 35-75)—'Air Force' (WB) (3d wk). Strong $24,000. Last week great $26,000.

United Artists (B&K) (1,700; 35-75)—'Keeper of Flame' (M-G). Nifty $18,000. Last week 'Hardy's Double Life' (M-G) (6 days, 3d wk) and 'Keeper of Flame' 1 day, comfortable $15,000.

Woods (Essaness) (1,200; 33-75)—'The Ape Man' (Mono) and 'Dead Men Walk' (PRC). Very good $12,000. Last week 'Something to Shout About' (Col) and 'Murder Times Square' (Col) (2d wk), healthy $9,000.

'Frisco' Socko $21,700 In Two Seattle Spots; 'Desperadoes' Wow 12G

Seattle, May 11.

'Hello, Frisco, Hello,' day-dating at Music Hall and Fifth Avenue, and 'Desperadoes,' at Liberty, are standout this week. 'Assignment in Brittany' is mild at the Paramount.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65) — 'Flicka' (20th) and 'Desert Victory' (20th) (2d wk). From Paramount theatre. Big $5,500. Last week, 'Moon Down' (20th) (2d wk), robust $4,100.

Fifth Avenue (H-E) (2,349; 40-65)—'Hello, Frisco' (20th) and 'High Explosive' (Par). Day-date with Music Hall. Wonderful $13,500. Last week, 'Immortal Sergeant' (20th) and 'Aldrich Gets Glamour' (Par), $11,700.

Liberty (J & vH) (1,650; 40-65)—'Desperadoes' (Col) and 'Murder Times Square' (Col). Bangup $12,000. Last week, 'After Midnight' (Col) and 'Redhead Manhattan' (Col), good $7,700.

Music Box (H-E) (850; 40-65)—'Immortal Sergeant' (20th) and 'Aldrich Gets Glamour' (Par) (2d wk). Holded from Fifth Avenue. Solid $5,600. Last week, 'Keeper Flame' (M-G) (4th wk), 'Dr. Gillespie' (M-G), great $5,000.

Music Hall (H-E) (2,200; 40-65)—'Hello, Frisco' (20th) and 'High Explosive' (Par). Day-date with Fifth Avenue. Wonderful $8,200. Last week, 'Got Me Covered' (RKO) and 'Hired Boss' (20th) (2d wk), good $5,700.

Orpheum (H-E) (2,600; 40-65)—'Ain't Hay' (U) and 'Mantrap' (Rep) (2d wk). Big $6,800, and moves to Roosevelt. Last week, over top at great $11,900.

Palomar (Sterling) (1,350; 30-65)—'Chatterbox' (Rep) plus vaude. Big $9,200. Last week, 'Tarzan Triumphs' (RKO) and 'Stork Club Revue' on stage, big $10,200.

Paramount (H-E) (3,039; 40-65)—'Assignment in Brittany' (M-G) and 'Air Raid Wardens' (M-G). Anticipated mild $7,800. Last week 'Flicka' (20th) and 'Desert Victory' (20th), strong $11,200.

Roosevelt (Sterling) (800; 30-50)—'Chetniks' (20th) and 'Life Begins' (20th) (2d run). Good $4,000. Last week, 'Yankee Doodle' (WB) (2d run), fair $3,000.

Winter Garden (Sterling) (800; 20-30) — 'Casablanca' (WB) and 'Moon Sixpence' (M-G) (3d run). Big $4,300. Last week, 'Gentleman Jim' (WB) and 'Navy Comes Through' (RKO) (3d run), $3,500.

'Margaret' Solid In Lincoln at $6,000

Lincoln, Neb., May 11.

Better film material this week promises to make up for last week's drabness in theatre row. 'Journey for Margaret' leads town with $6,000 in sight. 'Friend Flicka' opened steady and did best business over weekend. Soldiers and coeds still hold the lead in theatre lines.

Estimates for This Week

Stuart (LTC) (1,680; 44-44)—'Journey for Margaret.' Solid $6,000. Last week, 'White Savage,' so-so $4,200.

Lincoln (LTC) (1,500 40-50)—'Friend Flicka.' Fairly good $4,000. Last week 'Hello, Frisco' holdover strong at $3,000.

Nebraska (LTC) (1,000; 25-40) - 'Rhythm of Islands' and 'Quiet Please, Murder.' Looks like mediocre $1,200. Last week, 'Northwest Passage' and 'Star Maker' fair $1,200.

Varsity (Nebr. Th. Inc) (1,200; 30-40)—'Land Is Mine.' Bogging down and won't see $3,000. 'Flight for Freedom' last week fairly good $3,500.

'Harvest,' Giant 20G, Tops Mpls.

Minneapolis, May 11.

After last week's shatterings of grosses current takings are like an anti-climax. But biz still is far above normal. The biggest noise is being made by 'Random Harvest,' at the State, with a sensational total likely.

Jump in admission prices all along the line, excepting the Aster, apparently hasn't caused any unfavorable reaction.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Dixie Dugan' (20th) and 'Murder Times Square' (Col). In for six days, fine $3,000. Last week, 'Holmes in Washington' (U) and 'Young and Willing' (UA) split with 'McGuerins Brooklyn' (UA) and 'Purple V' (Mono), $3,200 in nine days.

Century (P-S) (40-55)—'Journey for Margaret' (M-G). Well-liked picture heading for nice $7,000. Last week, 'Air Force' (WB) (2d wk), nifty $5,700 on top of strong $11,000 first week.

Gopher (P-S) (1,000; 35)—'Three Hearts for Julia' (M-G). Oke $3,500 indicated. Last week, 'Frankenstein Wolf Man' (U), great $5,200.

Lyric (P-S) (1,091; 40-55)—'Happy Go Lucky' (Par) (3d wk). Neat $4,500 after big $5,600 second week.

Orpheum (P-S) (2,800; 40-55)—'Crystal Ball' (UA). Good $8,000. Last week (40-65), Powers Girl' (UA) and Tommy Dorsey orch on stage, with latter largely responsible for great $30,000, new boxoffice record here.

State (P-S) (2,300; 40-55)—'Random Harvest' (M-G). Critics and customers' favorable word-of-mouth, and glowing advance reports doing the trick. Giant $20,000. Last week, 'Stand By Action' (M-G), good $9,400.

Uptown (Par) (1,000; 35-44)—'Keeper Flame' (M-G). First neighborhood showing. Looks like good $4,000. Last week, 'Immortal Sergeant' (20th), $3,400.

World (Par-Steffes) (350; 40-75)—'Air Force' (WB) (3d wk). Moved here after single week each at State and Century. Brisk $3,000. Last week, 'Mr. Pitt' (20th) (2d wk), satisfactory $2,000.

'Frisco' Terrif $16,500, Port.; 'Jordan' Sock 13G

Portland, Ore., May 11.

New show leading city this week is 'Hello, Frisco, Hello,' at the big Paramount. Same show also playing Oriental, as spill-over. 'Lucky Jordan' is comparatively as strong at the smaller Orpheum.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Edge of Darkness' (WB) (2d wk). Great $9,000, after topping town last week with $14,000.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Aircraft Missing' (UA) and 'Stardust of Sage' (Rep). Nice $8,000 in nine days. Last week, 'Frankenstein Wolf Man' (U) and 'Holmes in Washington' (U) held 10 days for big $10,700.

Orpheum (Hamrick-Evergreen) (1,800; 40-65)—'Lucky Jordan' (Par) and 'Silver Skates' (Mono). Grand $13,000. Last week, 'Got Me Covered' (RKO) (2d wk) and 'Clancy St. Kids' (Mono) (1st wk), high $10,800.

Paramount (H-E) (3,000; 40-65)—'Hello, Frisco' (20th) and 'High Explosive' (Par). Terrific $16,500. Last week, 'Flicka' (20th) and 'Desert Victoy' (20th), whopping $12,000.

United Artists (Parker) (900; 40-65)—'Keeper Flame' (M-G) (2d wk). Strong $9,200. First week, lusty $11,000.

First Runs on Broadway

(Subject to Change)

Week of May 13

Astor—'Human Comedy' (M-G) (11th week).
(Reviewed in 'Variety' March 3)

Capitol—'Lady of Burlesque' (UA).
(Reviewed in 'Variety' May 5)

Criterion—'Desperadoes' (Col) (12).
(Reviewed in 'Variety' March 17)

Globe—'They Came to Blow Up America' (20th) (14).
(Reviewed in 'Variety' April 21)

Hollywood—'Mission to Moscow' (WB) (3d week).
(Reviewed in 'Variety' May 5)

Music Hall—'The More the Merrier' (Col).
(Reviewed in 'Variety' April 7)

Paramount—'China' (Par) (4th week).
(Reviewed in 'Variety' March 24)

Rialto—'Next of Kin' (U) (2d week).
(Reviewed in 'Variety' June 17, '42)

Rivoli—'The Ox-Bow Incident' (20th) (2d week).
(Reviewed in current issue)

Roxy—'Crash Dive' (20th) (3d week).
(Reviewed in 'Variety' April 21)

Strand—'Edge of Darkness' (WB) (6th week).
(Reviewed in 'Variety' March 24)

Week of May 20

Astor—'Human Comedy' (M-G) (12th week).

Capitol—'Lady of Burlesque' (UA) (2d week).

Criterion—'Desperadoes' (Col) (2d week).

Globe—'They Came to Blow Up America' (20th) (2d week).

Hollywood—'Mission to Moscow' (WB) (4th week).

Music Hall—'The More the Merrier' (Col) (2d week).

Paramount—'China' (Par) (5th week).

Rivoli—'The Ox-Bow Incident' (20th) (3d week).

Roxy—'Crash Dive' (20th) (4th week).

Strand—'Action in the North Atlantic' (WB) (21).

'Burlesque' Sights Big $18,000, Cleve.; Long Ups 'Desperadoes,' Hot 33G

Cleveland, May 11.

B.o. cream is being split up evenly this stanza due to strong product, but there's enough to satisfy everybody. Fired up by close-to-capacity biz on 'round-the-clock' defense-workers' shows opening day, 'Hello, Frisco' is spurting toward a whammo gross and h.o. at the Hippodrome.

'Lady of Burlesque' also knocked over the pins on initial two days at State, with great week likely. Johnny Long's orchestra and 'Desperadoes' combo at the Palace appears headed for a new record, only the ban on standees likely to prevent one.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Frankenstein Wolf Man' (U). Going into policy of first-run thrillers for next six weeks, and this is giving it a lusty start at big $10,000 in sight. Last week, 'Immortal Sergeant' (20th) (2d wk), very good $8,500.

Hipp (Warners) (3,700; 35-55)—'Hello, Frisco' (20th). Steadily outdrawing house figures for war dramas, skyrocketing to sockeroo $23,000, and certain h.o. Last week, 'Mrs. Holliday' (U), oke $16,000.

Lake (Warners) (800; 35-55)—'Mrs. Holliday' (U) (2d wk). Managing to pull okay on moveover at $3,500. Last week, 'Got Me Covered' (RKO) (4th wk), ditto.

Palace (RKO) (3,700; 35-85)—'Desperadoes' (Col) with Johnny Long orch, others, on stage. Western meller and jive turning in terrif $33,000, held down only by capacity. Last week, 'Journey Into Fear' (RKO) plus Cab Calloway orch, juicy $29,000.

State (Loew's) (3,450; 35-55)—'Lady of Burlesque' (UA). Leggy ballyhoo and ads aimed at war-plant workers bringing 'em in for hefty $18,000. Last week, 'Human Comedy' (M-G), excellent $18,500.

Stillman (Loew's) (2,700; 35-55)—'Human Comedy' (M-G). Powerful moveover at $9,500. Last week, 'Slightly Dangerous' (M-G) (2d wk), oke $7,500.

HEDY OLDIE $9,300, TORONTO

Toronto, May 11.

'Ecstasy,' Hedy Lamarr oldie did a daily turnaway biz to boffo $9,300 last week at the Royal Alexandra. Two-a-day policy scaled 50c to 75c evenings and 25c to 50c afternoons.

Torrid advertising campaign upped the b.o. and film could have held over but for the pencilling in of the San Carlo Opera Co.

B'way OK; 'Ox-Bow' Good $30,000, 'Kin' Nice 10G, 'Crash Dive'-J. Dorsey Big $80,000, 2d, 'China'-James 82G, 3d

Extended runs continue to be the rule rather than the exception on Broadway but, judging from their sustained draught, theatres are not wearing them down by holding too long. Business has been particularly steady during the past week, with Monday (10) being surprisingly good.

New to the first-run list is 'Ox-Bow Incident,' which moved into the Rivoli Saturday (8). It opened stoutly and, if holding up, should top a moderately strong $30,000. The week also brought in 'Next to Kin,' which finished its first seven days last night (Tuesday) at the Rialto at $10,000, nice, and remains over.

Going to slightly over $100,000 on the first week at the Roxy, 'Crash Dive' and the Jimmy Dorsey band wound up the second in spectacular fashion last night (Tuesday) at $80,000. Show will go a total of four weeks.

Two other stageshow spots suffered casualties during the past week but are still sockeroo. Jimmy Durante was out of the Capitol show starting Saturday (8) after developing a sore throat, but on second week of 'Presenting Lily Mars' and in-person group house will still be fine at $55,000 or close. Marta Eggerth and the Sonny Dunham band remains on stage, while subbing for Durante is Jackie Miles. Benny Rubin was pressed into service for four shows Saturday (8), Miles taking over after that.

At the Paramount, Harry James broke under the strain of a tough grind and was out Sunday and Monday (9-10) except for one show Monday, with Frank Sinatra quickly rounded up to lead his band those days. James returned to the show yesterday (Tuesday,) which wound up the third smash week for his band and 'China' at a sensational $82,000.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (11th wk). On the 10th week ended Monday night (10) $18,000, good; prior (9th) stanza hit $21,000.

Capitol (Loew's) (4,620; 35-$1.10)—'Presenting Lily Mars' (M-G) and Jimmy Durante (2 days) Marta Eggerth and Sonny Dunham band (2d wk), plus Benny Rubin for four shows Saturday (8) and Jackie Miles four days. Although Durante was forced off show due to bad throat, business very steady at $55,000 or close. First week hit $63,000, best house has done since going into stage-bills. 'Lady of Burlesque' (UA), with George Jessel, Ella Logan, Jack Haley and Nat Brandwynne's orchestra, opens tomorrow (Thursday).

Criterion (Loew's) (1,062; 35-75)—'Desperadoes' (Col) opens here today (Wednesday) after three solid biz-getting weeks with 'Assignment in Brittany' (M-G), third being $14,000, second $17,000.

Globe (Brandt) (1,250; 35-85)—'Desert Victory' (20th) (5th-final wk). Okay $10,000 on fourth round ended Monday night (10) and remains through Thursday (12), with 'They Came to Blow Up America' (20th) succeeding next day. The third week for 'Desert' was $15,000, good.

Hollywood (WB) (1,225; 44-$1.25)—'Mission to Moscow' (WB) (2d wk). Heading for sock $35,000 or thereabouts on holdover after $40,300 on first week, record for house under any policy.

Palace (RKO) (1,700; 28-75)—'Air Force' (WB) (2d run) and 'Tahiti Honey' (Rep) (1st run), dualed, open today (Wednesday). 'Hello, Frisco' (20th) (1st run) and 'Johnny Doughboy' (Rep) (1st run) disappointing $9,200. In ahead for six days, 'Hard Way' (WB) (2d run) and 'Good Morning, Judge' (U) (1st run) light $8,000.

Paramount (Par) (3,664; 55-$1.10)—'China' (Par) and Harry James (4th wk). Big $82,000 on third week ended last night (Tuesday) though James was out of show Sunday-Monday (9-10); prior (2d) frame was socko $95,000. James remains one more week, while 'China' remains a fifth with Bobby Sherwood booked for the windup.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Flight for Freedom' (RKO) and stageshow (4th-final wk). Still plenty of strength at indicated $88,000, while last week (3d) mounted to a rousing $107,000.

Rialto (Mayer) (594; 28-65)—'Next of Kin' (U) (2d-final wk). Begins holdover today (Wednesday); first week reached good $10,000. In ahead, second week for 'Walked With Zombie' (U) was $7,500, okay.

Rivoli (UA-Par) (2,002; 35-99)—'Ox-Bow Incident' (20th). Not a sensation at the b.o. but showing okay strength at $30,000 or over and holds. Second week for 'White Savage' (U) was under $17,000, disappointing.

Roxy (20th) (5,886; 40-$1.10)—'Crash Dive' (20th) and Jimmy Dorsey (3d wk). Sustained b.o. brought gross on second week through last night (Tuesday) to rousing $80,000; first seven days, when Dorsey did 34 shows as against 32 on holdover, take went slightly over $100,000, smasheroo. Show remains two additional weeks.

State (Loew's) (3,450; 35-$1.10)—'Happy Go Lucky' (Par) (2d run) and, in person, Joan Edwards and Gus Van. Picture well milked on first-run at the Par, but fairly good $23,000 this week. 'Slightly Dangerous' (M-G) (2d run) and 'Fats' Waller, Tom Howard and George Shelton scored nice $30,000 last week.

Strand (WB) (2,756; 35-$1.10)—'Edge of Darkness' (WB) and Jan Savitt, plus Ethel Waters (5th wk). Dropping somewhat but still fair enough at $32,000 or over, while last week (4th) struck $36,200. Holds another (6th) week with 'Prelude to War,' army war film, added to bill Friday (14).

Lana-Nitery Revue Okay $20,000, Pitt

Pittsburgh, May 11.

Biz holding to improved level which Golden Triangle climbed to last week after slow Easter session. Upped Stanley grosses recently are continuing currently with 'Slightly Dangerous,' starring Lana Turner, and Latin Quarter Revue on stage, while Penn's keeping forward, too, with 'They Got Me Covered.' Fulton won't get 'Arabian Nights' grosses with 'White Savage,' which has same cast features, but picture's doing all right after a slow start. 'Reap Wild Wind,' at popular prices downtown for first time, is producing no kicks at the Harris.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'White Savage' (U). Same setup as 'Arabian Nights' (U), which cleaned up here few months ago, but this picture won't do biz of previous one. Doing all right, though. Got away fast, then sagged and is picking up enough to hold. Should grab $9,000 anyway. Last week 'Hit Parade' (Rep), in four days of second week, $3,500.

Harris (Harris) (2,200; 30-55)—'Reap Wild Wind' (Par). Picture originally played Penn at advanced prices. This is its first downtown engagement since. Getting by nicely on repeat, especially since house brought it in at last minute, picking it over a first-runner, 'They Came to Blow Up America' (20th). At $6,000 satisfactory. Last week, second of 'Moon Is Down' (20th), same.

Penn (Loew's-UA) (3,300; 30-55)—'Got Me Covered' (RKO). Not rated in same class with Bob Hope's recent comedies, but he still has enough of a draw to pull in okay $15,000. Last week 'Edge of Darkness' (WB) around $14,500.

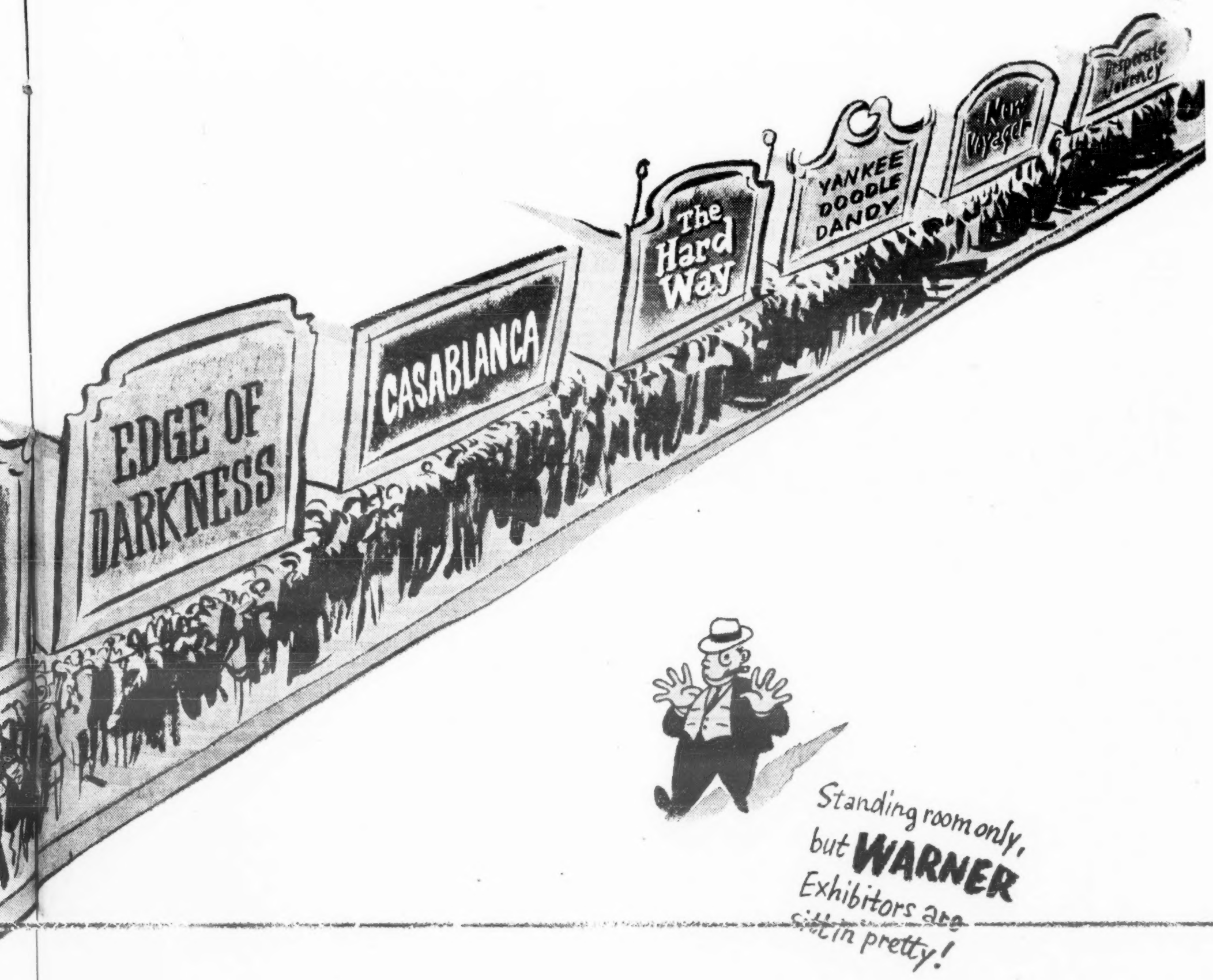
Ritz (WB) (800; 30-55)—'Happy Go Lucky' (Par) (3d wk). Landed here via usual Penn-Warner-Ritz route and musical doing average trade it did at previous spots. That means about $2,000. Last week 'Air Force' (WB) on fourth week downtown got fair $2,400.

Senator (Harris) (1,750; 30-55)—'Hi, Ya, Chum' (U) and 'How's About It' (U). Teaser campaign for pair of comedies, first starring Ritz Brothers and second the Andrews Sisters, stirred up a little interest, but not enough to catch more than an ordinary double-feature take here for this pair. Maybe $2,500. Last week, fifth of 'Hello, Frisco,' (20th), good at a little under $3,000.

Stanley (WB) (3,800; 30-75)—'Slightly Dangerous' (M-G) and Latin Quarter Revue on stage. Latter rated one of the best unit shows to play here all year and with better than average support on screen—Stanley got benefit of Metro's big institutional ads—house should clock $20,000 at least. That's exactly what 'Forever and a Day' (RKO) and Johnny Long did last week.

Warner (WB) (2,000; 30-55)—'Edge of Darkness' (WB) (2d wk). Moved here from Penn and will get by satisfactorily, just as it did at previous stand, without doing anything out of ordinary. About $5,500 looked for, which insures another week at small-seat Ritz. Last week 'Happy Go Lucky' (Par), likewise on move from Penn, sluggish at $4,000.

BUY MORE WAR BONDS!



Jack L. Warner, *Executive Producer*

Plenty Det. H.o.s; 'Hay' Sock $30,000, 'Dangerous'-'Johnson' Strong 12G, 3d

Detroit, May 11.

Loop here stays almost solid with holdovers to sound biz. However, Fox, with sole fresh product in the first-runs, is making hay with 'It Ain't Hay' and 'Power of Press.' Post-Lenten period here again is finding runs stretching out to 3rd, 4th and 5th weeks under general strength shown in this boom town.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Hello, Frisco' (20th) and 'Desert Victory' (20th) (3d wk). Duo moved over from great biz at Fox, sights fine $9,200. Last week 'Next of Kin' (U) and 'One Dangerous Night' (Col), fresh pairing for customary switch-over house, hit choice $8,500.

Broadway - Capitol (United Detroit) (2,800; 55-75) — 'Casablanca' (WB) and 'Heart Belongs to Daddy' (Par) (5th wk). Still rolling along to good $9,000 after $13,000 in fourth week.

Fox (Fox-Michigan) (5,000; 55-75) —'It Ain't Hay' (U) and 'Power of Press' (Col). Sock $30,000. Last week 'Hello, Frisco' (20th) and 'Desert Victory' (20th) (2d wk), added great $29,000 to first week's $41,000.

Madison (United Detroit) (1,800; 55-75)—'Pittsburgh' (U) and 'Whistling in Dixie' (M-G). Repeating in loop for nice $7,000. Last week 'Yankee Doodle' (WB) and 'Rear Gunner' (WB), former making third dip into loop for okay $6,000.

Michigan (United Detroit) (4,000; 55-75) — 'Edge of Darkness' (WB) and 'Wildcat' (Par) (2d wk). Sighting good $17,000 after strong $26,000 in first week.

Palms-State (United Detroit) (3,000; 55-75)—'Reap Wild Wind' (Par) and 'Tombstone' (Par) (2d wk). Coupling of repeats is doing holdover biz with $12,000 anticipated after wham $18,000 in first week.

United Artists (United Detroit) (2,000; 55-75) — 'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G) (3d wk). Maintaining strong pace, with $12,000 due to follow last week's bangup $16,000.

'HAPPY-LUCKY'-VAUDE TOPS WASH. AT $20,000

Washington, May 11.

All downtown houses were hit by the Friday (7) race-riot rumor, and grosses will be affected accordingly. Race for top money this week is confined to the combination houses. Season's best promotion build-up has been for Columbia's 'More the Merrier,' story of a government girl, which comes to the Earle theatre Friday.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Hangmen Also Die' (UA) with vaude. Looks $10,000, not so good. Last week, 'Slightly Dangerous' (M-G) with more than $26,000, two grand over last week's estimate, boffy.

Columbia (Loew) (1,234; 40-60)—'Human Comedy' (M-G). Good $6,500. Last week, second of 'Desert Victory,' swell $8,500 after opening smash of $12,000.

Earle (WB) (2,216; 30-90)—'Happy-Go-Lucky' (Par) with vaudeville. Good $20,000 in sight. Last week, 'Edge of Darkness' (WB), second week, with vaudeville, $18,500.

Keith's (RKO) (1,800; 30-55)—'Flight for Freedom' (RKO). Neat $14,000 and no complaints. Last week, 'Amazing Mrs. Holliday' (U), second week, first-rate $10,500.

Metropolitan (WB) (1,800; 30-55) —'Reap Wild Wind' (Par). Looks like satisfactory $7,500. Last week, 'The Hard Way' (WB), $6,600.

Palace (Loew) (2,242; 30-65)—'Keeper of Flame' (M-G), second week, fair $14,000. Last week, sizzling $22,000.

'Flame' Bright $16,000, Denver; 'Happy' 8½G, 3d

Denver, May 11.

'Keeper of Flame' at Orpheum is leader for single theatre this week, but 'Edge of Darkness,' day-dating at Denver and Esquire, has biggest coin total.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'It Ain't Hay' (U) and 'Murder Times Square' (Col), after a week at each Denver and Esquire. Big $7,000. Last week, 'Something Shout About' (Col), from Denver and Esquire, good $5,000.

Broadway (Fox) (1,040; 30-65)—'Flight Freedom' (RKO) and 'Air Raid Wardens' (M-G), after two weeks at Orpheum. Oke $4,000. Last week, 'Green Valley' (20th) and 'My Gal Sal' (20th), nice $4,500.

Denham (Cockrill) (1,750; 30-60—'Happy Go Lucky' (Par) (3d wk) and 'High Explosive' (Par). Nice $8,500. Last week, 'Happy Go Lucky' (Par), solo, fine $9,500 for second sesh.

Denver (Fox) (2,525; 30-65)—'Edge Darkness' (WB) and 'Taxi Mister' (UA), day date with Esquire. Solid $14,000. Last week, 'It Ain't Hay' (U) and 'Murder Times Square' (Col) day-date with Esquire, fine $15,000.

Esquire (Fox) (742; 30-65)—'Edge Darkness' (WB) and 'Taxi, Mister' (UA), also at Denver. Fine $4,000. Last week, 'It Ain't Hay' (U) and 'Murder Times Square' (Col), also in the Denver, nice $3,700.

Orpheum (RKO) (2,600; 30-65)—'Keeper Flame' (M-G) and 'Stranger in Town' (M-G). Sturdy $16,000. Last week, 'Flight Freedom' (RKO) and 'Air Raid Wardens' (M-G), good $10,400 for h.o.

Paramount (Fox) (2,200; 30-50)—'Reveille Beverly' (Col) and 'Keep 'Em Slugging' (U). Hefty $10,000. Last week, 'Buckskin Frontier' (UA) and 'Hi, Buddy' (U), ditto.

Rialto (Fox) (878; 30-50)—'Frankenstein Wolf Man' (U) and 'Gorilla Man' (WB) (2d wk), after week at Paramount. Nice $3,300. Last week, first week here, nice $3,500.

'FLICKA' NICE $11,500 TOPS SAGGING OMAHA

Omaha, May 11.

'My Friend Flicka' paired with 'Hi Ya, Chum' is doing the only solid business currently, with whole town off. Even 'This Land Is Mine,' at Brandeis, is barely satisfactory.

Estimates for This Week

Orpheum (Tristates) (3,000; 11-50) —'Flicka' (20th) and 'Hi Ya, Chum' (U). Nice $11,500. Last week, 'Moon Down' (20th) and 'He's My Guy' (U), good $10,200.

Brandeis (Mort Singer) (1,500; 11-50)—'Land Is Mine' (RKO) and 'Ladies Day' (RKO). Oke $6,500. Last week, 'Desperadoes' (Col) and 'Reveille Beverly' (Col), $5,600.

Omaha (Tristates) (2,000; 11-50)—'Shadow of Doubt' (U) and 'Mrs. Wiggs' (Par). Mild $6,800. Last week, 'Random Harvest' (M-G), moved from Orpheum, trim $8,300.

Paramount (Tristates) (3,000; 11-50)—'It Ain't Hay' (U) and 'Avengers' (Par). Average $7,500. Last week, 'Hardy's Double Life' (M-G) and 'Dixie Dugan' (20th), $7,800.

Town (Goldberg) (1,400; 11-30)—'Tumbleweed Trail' (PRC), 'Great Impersonation' (U), and 'Daring Young Man' (Col), triple split with 'Ride 'Em, Cowboy' (U), 'Wings and Woman' (PRC), 'Spy Ship' (WB) and 'Strange Case Dr. X' (U), 'Ape Man' (Mono), 'Road Show' (UA) with stage shows Saturday. Nice $1,500. Last week, 'Under Fiesta Stars' (Rep), 'City Without Men' (Col), 'Pittsburgh' (U), triple split with 'Land Hunted Men' (RKO), 'Blackout Murders' (Rep), 'Junior Army' (Col) and 'Sons of Sea' (WB), 'Was Framed' (WB), 'Topper Returns' (UA), $1,300.

Play Values

Continued from page 3

$265,000. Twentieth owns a big chunk of the stage production.

Warner Bros. was a close runner-up, spending $600,000 in acquiring three plays, with $500,000 of that amount represented in the purchase of Max Gordon's 'The Doughgirls' ($250,000) and Jed Harris' 'Dark Eyes' ($250,000). Significant in 20th's purchase of 'Eyes' and 'Janie,' latter being purchased for $100,000, was the fact that Fox had a financial interest in the Harris stage hit while Columbia put coin into the 'Janie' legiter.

Included in the $1,500,000 total is the $175,000 paid by Jules C. Stein, Music Corp. of America prez, for the Michael Todd musical, 'Star and Garter,' in a package buy including Gypsy Rose Lee's services for the film. Stein is currently dickering with several film companies for resale of the property.

Meanwhile, negotiations are going forward for other current Broadway successes, with deals likely to be closed on 'Tomorrow the World,' 'Harriet,' 'The Patriots,' 'The Skin of Our Teeth,' 'Kiss and Tell' and the Guild's 'Oklahoma.' Deals are still pending on Oscar Serlin's production of 'Life With Father' and there is talk of a 20th-Fox deal on the operetta, 'Rosalinda.' Interest is also being manifested in 'Uncle Harry.' 'Oklahoma' and 'Life With Father' have pegged themselves at the $500,000 mark.

No Limit?

The big money asked by Broadway for film rights to the legit hits has picture people, meanwhile wondering if managers realize there can be a limit. Latest proffer to Hollywood is 'Tomorrow' and although it has been playing but a month at the Barrymore, the asking price is $350,000. That tops 'Eve' by $50,000.

Durante, James III

Continued from page 3

yesterday (Tuesday), he didn't feel up to resuming the arduous theatre stint. However, he'll be on the air for Camel tomorrow night (Thursday).

His physician ordered James to bed after he almost collapsed during the final and midnight show Saturday, and he was out, with the exception of the first show Monday when he tried to resume work until yesterday morning's (Tuesday) first show.

Long Commuting

James' place as maestro was taken by Frank Sinatra, who worked with James' band before joining Tommy Dorsey. Sinatra is currently working at the Terrace Room, Newark, N. J., and while the daytime shows were comparatively easy for him to do, the night shows required shuttling back and forth.

James' breakdown is attributed to the pace of the past couple weeks. Business done by the house required a 43-show schedule the first week and a 37-show pace the second. In addition, the band broadcasts three times a week for Chesterfield, with rehearsals and repeat shows adding to the load.

James' orch will play only four of the five weeks the current 'China' is scheduled to run at the Paramount. Bobby Sherwood's band has been booked for the fifth week, opening May 19.

'Happy' Strong $11,000 In K. C.; 'Comedy' Ditto For 2d, 'Jordan' OK 9G

Kansas City, May 11.

Heavy rains just before the weekend hurt business this week. Newman, with 'Happy Go Lucky' and Midland, with the h.o. of 'Human Comedy' are neck and neck for first place. 'Lucky Jordan,' at Orpheum, also is good.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820; 2,043 and 700; 11-50)—'Something Shout About' (Col). Average $9,000. Last week 'White Savage' (U), $8,500.

Midland (Loew's) (3,500; 11-50)—'Human Comedy' (M-G) (2d wk). Fine $11,000 after big $16,000 first session.

Newman (Paramount) (1,900; 11-50)—'Happy Go Lucky' (Par). Strong $11,000. Last week 'Reap Wild Wind' (Par), lively $9,000 on return pop scale date.

Orpheum (RKO) (1,600; 15-50)—'Lucky Jordan' (Par) and 'Priorities on Parade' (Par). Good $9,000. Last week 'Flight for Freedom' (RKO) and 'Falcon Strikes Back' (RKO) (2d wk), okay $7,000.

Tower (Fox-Joffee) (2,110; 10-35) —'Chatterbox' (Rep) and 'King of Cowboys' (Rep) plus vaude. Fair $7,500. Last week 'Dixie Dugan' (20th) and 'Comes Up Love' (U) with stage show, mild $7,000.

'Flicka'-'Desert Victory' Neat $12,000 in Indpls.

Indianapolis, May 11.

Grosses have levelled off at local deluxers this week, due to weekend rains and heavy Sunday matinee competish from monster American Legion bond drive parade. 'My Friend Flicka' is taking the tall coin at the Indiana, while 'Human Comedy' is holding up well in second week at Loew's.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50) —'Land Is Mine' (RKO) and 'Ladies Day' (RKO). Fair enough at $9,000. Last week, mild $8,500 on 'Forever and Day' (RKO) and 'Saludos Amigos' (RKO).

Indiana (Katz-Dolle) (3,300; 30-50) —'Flicka' (20th) and 'Desert Victory' (20th). British documentary, drawing heavily on defense workers, is definitely factor in healthy $12,000 prospect here. Last week a snappy $11,500 with 'White Savage' (U) and 'Comes Up Love' (U).

Keith's (Indie) (1,200; 30-55)—'Laugh Blues Away' (Col) plus vaudeville. Fairish $3,900, with no chance to make up for bad weather break in four-day run. Last week average $4,200 with 'Hidden Hand' (WB) plus 'Khaki Kapers,' army unit.

Loew's (Loew's) (2,450; 30-50)—'Human Comedy' (M-G). Saroyan no puzzle here, with Rooney film playing single to profitable $9,000 second week after socko $12,900 first.

Lyric (Katz-Dolle) (1,800; 30-50)—'White Savage' (U) and 'Comes Up Love' (U). Oke $4,500 on moveover. Last week average $4,300 with 'Flight for Freedom' (RKO) plus 'Cinderella Swings It' (RKO), also on moveover.

'Flight' Soars to Hefty $22,000 In H.O. Philly; 'Comedy' Nice $18,700, 2d

Philadelphia, May 11.

Summerlike weather over the weekend, which sent hordes of potential customers outdoors, is causing a marked slump in b.o. receipts this sesh. Only newcomer to buck the letdown is 'Flight for Freedom,' which bowed at the Fox.

The week also marked the transfer of the Keith's, Stanley-Warner subsequent-runner to William Goldman, indie operator.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Cabin in Sky' (M-G) (2d wk). Still snaring okay $14,200. Initialer zingy $17,800 plus neat $4,000 for Sabbath showing at Earle.

Arcadia (Sablosky) (600; 35-75)—'Slightly Dangerous' (M-G) (3d run). Satisfactory $4,200. Last week, 'Happy-Go-Lucky' (Par), so-so $3,500 for second run.

Boyd (WB) (2,569; 35-75)—'Human Comedy' (M-G) (2d wk). Good $18,700 after solid $26,500 for opening canto.

Earle (WB) (2,768; 35-75)—'Night Plane from Chungking' (Par) with Charlie Barnet orch. Disappointing at $18,700. Apparently hurt by Barnet's long stay at the Met recently. Last week, 'Hit Parade' (Rep) and Charlie Spivak band, $24,300.

Fox (WB) (2,245; 35-75)—'Flight for Freedom' (RKO). Bright $19,200 plus fairish $2,800 for Sunday Earle showing. Last week, 'Assignment Brittany' (M-G), mediocre $14,900.

Karlton (WB) (1,066; 35-75)—'Ain't Hay' (U) (2d run). Just fair at $4,200. Last week, 'Something Shout About' (Col) pallid $3,900.

Keith's (Goldman) (2,220; 35-75)—'Sherlock Holmes Washington' (U) and 'He's My Guy' (U). Dualer opened Saturday at house taken over by William Goldman interests. Last week under Warner management netted good $7,000 for 'Slightly Dangerous' (M-G) (2d run).

Mastbaum (WB) (4,692; 35-75)—'Edge of Darkness' (WB) (3d wk). Down to $17,200 for this trip after okay $20,500 for second round.

Stanley (WB) (2,916; 35-75)—'Star Spangled Rhythm' (Par) (3d wk). Still packing a wallop at $18,900 after bangup $24,500 for No. 2.

Stanton (WB) (1,457; 35-75)—'Tarzan Triumphs' (RKO). Satisfactory $9,500. Last week, 'Frankenstein Wolf Man' (U) wound up third week with nice $7,200.

'Hay' Spiffy $17,000, Newark; 'Shout' 16G

Newark, May 11.

Only two new starters this week, 'It Ain't Hay,' at the Branford, and 'Something to Shout About,' at the State, both shaping up as trim. Holdover biz for 'China,' in its third week at the Paramount, continues sockeroo. The Adams, bowing out for the season with Shep Fields orch, is also groovy.

Estimates for This Week

Adams (Adams-Par) (1,950; 30-99) —'Shantytown' (Rep) and Shep Fields orch, Carol Bruce, others on stage. Brisk $16,500. House closes out bandshow policy for the season with current layout, reopening May 18 as a straight legiter. Last week, 'Mantrap' (Rep) and Chico Marx band, others on stage, good $15,800.

Branford (WB) (2,800; 30-90)—'It Ain't Hay' (U) and 'Underground Agent' (Col). Aiming for trim $17,000. Last week, 'Edge of Darkness' (WB) and 'McGuerins Brooklyn' (UA) (2d wk), substantial $15,100.

Capitol (WB) (1,200; 20-55)—'Happy Go Lucky' (Par) and 'Crystal Ball' (UA). Comfortable $3,500. Last week, 'Reunion France' (M-G) and 'Gillespie's New Assistant' (M-G), ditto.

Paramount (Adams-Par) (2,000; 35-75)—'China' (Par) and 'Lady Bodyguard' (Par) (3d wk). Continuing terrific pace of initial two weeks with rousing $16,000. Last week, excellent $20,000.

Proctor's (RKO) (3,400; 35-99)—'Hello, Frisco' (20th) and 'Desert Victory' (20th) (2d wk). Building to sturdy $16,500 after robust $23,000 in initial round.

State (Loew's) (2,600; 30-85)—'Something to Shout About' (Col) and 'Reveille with Beverly' (Col). Dual musicals heading for pleasing $16,000. Last week, 'Slightly Dangerous' (M-G) and 'Power of Press' (Col), crisp $15,800.

'Flame,' Dualed, Tops B'klyn With $23,000

Brooklyn, May 11.

'Keeper of Flame' and 'Air Raid Wardens' combo is magnet at Loew's Metropolitan this week. Fabian Paramount in third week of 'Air Force' and 'Let's Have Fun' also doing remarkably well at b.o.

Estimates for This Week

Albee (RKO) (3,274; 30-65)—'Hello, Frisco' (20th) and 'Desert Victory' (20th). Upped to sturdy $22,000. Last week, 'It Ain't Hay' (U) and 'Mr. Pitt' (20th), fair $15,000.

Fox (Fabian) (4,023 30-65)—'Edge of Darkness' (WB) and 'Aldrich Gets Glamour' (Par) (2d wk). Nifty $17,000. Last week, strong $25,000.

Metropolitan (Loew's) (3,618; 30-65)—'Keeper of Flame' (M-G) and 'Air Raid Wardens' (M-G). Leading with first-rate $23,000. Last week, 'Slightly Dangerous' (M-G) and 'Frankenstein Meets Wolf Man' (U), good $19,000.

Majestic (Siritsky) (1,850; 25-50)—'Her First Romance' (Indie) and 'Buried Alive' (PRC). Mild $2,000. Last week, 'Am Law' (Col) and 'Payoff' (PRC), good $2,500.

Paramount (Fabian) (4,020; 30-65) —'Air Force' (WB) and 'Let's Have Fun' (Col) (3d wk). Sliding to oke $15,000. Last week, healthy $23,000.

Strand (WB) (2,952; 30-65)—'Reveille with Beverly' (Col) and 'Mantrap' (Rep). Oke $7,000. Last week, 'Chatterbox' (Rep) and 'Jacare' (UA), so-so $5,000.

Race Riot

Continued from page 7

of march until 800 were in line. The rally was held with Representative Marcantonio as the chief orator, but nothing happened. Superintendent of Police Ed Kelly led the parade and District Commissioner J. Russell Young was in the park area to keep an eye on proceedings.

What Washington feared was a repetition of the race riots of 1919 when a score of people were killed in a week's turmoil. The threat was sufficient to depopulate F street with all first run theatres suffering boxoffice blight. Restaurants were empty at dinner time and the night clubs were only one-third filled. The rumor hit all government departments and these workers who ordinarily are Friday night movie-goers remained at home. All newspapers and radio stations cooperated in keeping down the ballyhoo for the meeting by ignoring it in preliminary announcement. When Saturday came without trouble, the normal downtown business resumed and the theatres hope to pick up later in the week some of the business lost when the timid kept by the fireside.

Balto Off; 'Brittany' NSG $11,000, 'Dive' 7G

Baltimore, May 11.

Business continues off here, with local exhibs inclined to blame continuous stream of war pix. Of current list 'Tarzan Triumphs,' coupled to Major Bowes revue and Norvelle, astrologer, at the combo Hipp, is attracting steady trade, and 'Crash Dive' is faring rather well at the New. Rest of list inching along fairly well but considerably off mark chalked up in recent months. Weekends remain lifesaver.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Assignment in Brittany' (UA). Not too good at $11,000. Last week, 'Cabin in Sky' (M-G) fine $13,700.

Hippodrome (Rappaport) (2,240; 17-66) — 'Tarzan Triumphs' (RKO) plus Major Bowes Revue and Norvelle, star gazer. Attracting good trade, thanks to in-persons with $15,000 possible. Last week, second of 'Flight for Freedom' (RKO) spliced to vaude headed by Dave Elman's 'Hobby Lobby' radio show, held fairly well at $12,900 after chalking up a very nice initial sesh at $17,300.

Keith's (Schanberger) (2,460; 17-55)—'White Savage' (U). Opened at midnight Monday (10) after 'Next of Kin' (U) failed to excite at $10,000.

Maryland (Hicks) (1,290; 29-66)—'Dixie Dugan' (Par) plus vaude headed by Bernice Claire and Watson Sisters. Not getting very far at indicated $7,000. Last week, 'He's My Guy' (U) and vaude headed by Allan Jones, average $8,200.

Mayfair (Hicks) (980; 25-50)—'Corregidor' (PRC). Sold strongly but dissapointing $4,500. Last week, 'Buckskin Frontier' (RKO), sold as 'world premiere,' drew fair $5,400.

New (Mechanic) (1,680; 17-55)—'Crash Dive' (20th). Drawing some action on strength of marquee listing with good $7,000 looked for. Last week, 'Desert Victory' (20th) fell down, in spite of strong critical support, with mild $4,600.

Stanley (WB) (3,280; 20-60)—'Air Force' (WB) (3d wk). Falling off at $8,000 after satisfactory second round at $12,200.

Valencia (Loew's-UA) (1,450; 17-55)—'Cabin in Sky' (M-G) (moveover). Drawing good continued action at $5,500 after previous good response in downstairs Century. Last week, similar handling of 'Slightly Dangerous' (M-G) okay at $5,200.

'Darkness' Strong $27,000 in Frisco, Herman Orch Ups 'Falcon' to Fine 30G

San Francisco, May 11.

'Edge of Darkness' is pacing the town, reaching up to $27,000 at the Fox. Biz looked up this week at the Warfield, with 'Night Plane from Chungking,' plus George Olsen's orch on stage, accounting for $25,000.

'Slightly Dangerous,' which had an amazing spurt on the first week of its moveover to the St. Francis, was held for a second week there, adding up to $10,000 for the second round.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—'Edge of Darkness' (WB) and 'Lady Bodyguard' (Par). 'Darkness' going over big here, clocking $27,000. Last week, 'My Friend Flicka' (20th) and 'Desert Victory' (20th), fair $20,000.

Golden Gate (RKO) (2,850; 44-75)—'Falcon Strikes Back' (RKO) and Woody Herman orch on stage. Fine $30,000. Last week, 'Saludos Amigos' (RKO), plus 'South American Follies' on stage, good $26,000.

Orpheum (Blumenfeld) (2,440; 60-75)—'Frankenstein Meets Wolf Man' (U) and 'How's About It' (U) (2d wk). Hair-raiser looks $10,000 on second sesh, which is not as fast as first round, but still okay. Last week, strong $19,100.

Paramount (F-WC) (2,470; 55-75)—'Moon Is Down' (20th) and 'Dixie Dugan' (20th) (2d wk). Customers like Steinbeck opus to tune of stout $16,000 for second stanza. Last week, solid $24,500.

St. Francis (F-WC) (1,475; 55-75)—'Slightly Dangerous' (M-G) (2d wk of moveover) and 'Desert Victory' (20th) (1st week of moveover). 'Dangerous' surprising everyone on its moveover, being worth $10,000 for second week. Last week, record-breaking $14,000.

United Artists (F-WC) (1,100; 50-65)—'Crystal Ball' (UA) and 'Calaboose' (UA) (3d wk). Bill doing okay at $7,500 for third session. Last week, $8,600, satisfactory.

Warfield (F-WC) (2,650; 55-75)—'Night Plane from Chungking' (Par) and George Olsen's orch on stage. One of strongest bills Warfield has had since it recently switched to vaudfilm policy, big $25,000. Last week, 'Stranger in Town' (M-G) and 'Old San Francisco in Gay '90s' stage show, good $23,000.

Broadway Grosses

Estimated Total Gross
This Week $496,200
(Based on 13 theatres)
Total Gross Same Week
Last Year $359,000
(Based on 12 theatres)

Krupa Groovey $30,000, Boston

Boston, May 11.

Barring 'Dawn We Die' at the Met and the Gene Krupa band at the RKO Boston, the Hub is bogged down in holdovers, and although the town is surging with potential biz, takes are generally moderate. Way ahead for individual gross is the RKO, which is aiming for a smash $30,000 with Krupa after a month or so of off-average weeks. Day and date, 'Human Comedy' is still fine for $39,000 at the two Loew stands, 2d week.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Comes Up Love' (U) plus Gene Krupa orch, others on stage. Spanking $30,000, biggest in months. Last week, 'Falcon Strikes Back' (RKO), Ina Ray Hutton orch, Willie Howard, others, $23,400.

Fenway (M-P) (1,373; 40-60)—'Hello, Frisco' (20th) and 'Omaha Trail' (M-G). 'Frisco' came in from the Met after two weeks there with new dual for this spot; aiming for a satisfactory $6,000. Last week, 'Hit Parade' (Rep) and 'Northwest Rangers' (M-G), $6,200.

Majestic (E. M. Loew-Shubert) (1,350; 40-60)—'Next of Kin' (U) and 'Hi Ya, Chum' (U) (2d wk). Holding up well on plenty good location spot, touching $8,000, same as last week.

Memorial (RKO) (2,900; 44-75)—'Hitler's Children' (RKO) and 'Taxi, Mister' (UA) (3d wk). Fell off sharply on finale, but $17,500 is not too disappointing. Last week, $23,500.

Metropolitan (M-P) (4,367; 35-65)—'Edge of Darkness' (WB) and 'Heart Belongs to Daddy' (Par). Only new dual bill in town and rather less brisk than expected, but $24,000 is good high average. Last week, 'Hello, Frisco' (20th) and 'Desert Victory' (20th), $17,500 for 2d week, lack of femme patronage accounting.

Orpheum (Loew) (2,900; 44-65)—'Human Comedy' (M-G). Dropped to $21,000 for second sesh here after smash opener at $27,000.

Paramount (M-P) (1,300; 33-60)—'Hello, Frisco' (20th) and 'Omaha Trail' (M-G). 'Frisco' came in from two frames at Met with new partner in 'Trail,' and bustling along for a high $15,000. Last week, 'Hit Parade' (Rep) and 'Northwest Ranger' (M-G), same.

State (Loew) (3,200; 44-60)—'Human Comedy' (M-G). Holding up very well in this nabe, slipping to a comfortable $18,000 for second sesh following a great $22,000 first week.

Translux (Translux) (900; 28-65)—'Dawn We Die' (Rep) and 'Tahiti Honey' (Rep). Little name draw, but this house is always busy for a smart $5,000. Last week, 'Walked Zombie' (RKO) and 'Silent Witness' (PRC) (2d wk), $4,800.

'Comedy' Leader At $17,000 in Providence

Providence, May 11.

Loew's State's 'Human Comedy' is tops hereabouts, with Majestic's 'My Friend Flicka' and RKO Albee's 'Sherlock Holmes in Washington' fighting it out for second place. Strand opened big Monday (10) with 'Hit Parade of 1943.'

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Sherlock Holmes in Washington' (U) and 'Silver Skates' (Mono). Nice $10,000. Last week, 'Flight for Freedom' (RKO) and 'Falcon Strikes Back' (RKO) (2d wk), big $12,000.

Carlton (Fay-Loew) (1,400; 30-50)—'It Ain't Hay' (U) and 'He's My Guy' (U) (3d downtown wk). Steady $3,500. Last week, 'Slightly Dangerous' (M-G) and 'Air Raid Wardens' (M-G) (2d run), strong $3,700.

Fay's (Indie) (2,000; 30-50)—'King of Cowboys' (U) and vaude. Very good $8,000. Last week, 'Truck Busters' (WB) and vaude, nifty $7,800.

Majestic (Fay) (2,200; 30-50)—'Flicka' (20th) and 'Desert Victory' (20th). Not as strong as recent weeks but good enough for nice $10,000. Last week, 'It Ain't Hay' (U) and 'He's My Guy' (U) (2d wk), snappy $10,000.

Metropolitan (Indie) (3,200; 30-55)—'Alibi' (Mono) and Allan Jones, Betty Maguire band and others on stage. Fairly good $6,500 in three-day weekend run. Last week, 'The Purple V' (Mono) and Billy Rose's Diamond Horseshoe Revue on stage, swell $10,000.

State (Loew) (3,200; 30-50)—'Human Comedy' (M-G). Swell $17,000. Last week, 'Assignment in Brittany' (M-G) and 'Has What It Takes' (M-G), sturdy $14,000.

Strand (Indie) (2,000; 30-50)—'Hit Parade of 1943' (Rep) and 'Wrecking Crew' (Rep). Opened Monday (10). Last week, 'Desperadoes' (Col) and 'No Place for Lady' (Col) (2d wk). Played second week for solid $8,000.

'Lady of Burlesque' Cops Top Louisville Coin at Boff $13,000

Louisville, May 11.

'Lady of Burlesque' is copping the top money, at Loew's State, with lines of male patrons at the wicket indicating that the burley tag means something. About half of the patrons were soldiers on weekend leave from Fort Knox. 'This Land Is Mine' at the Rialto is not getting much b.o. attention, although it's premiered here along with 50 other cities as a WLW promotion. Won't mean much this time, and nothing like the smash biz done by 'Hitler's Children' under the same arrangement. 'Air Force' in third week at the Mary Anderson continues strong.

Spring meet at Churchill Downs is drawing good patronage and hurting matinees somewhat. Everything balances up, however, as night biz at the film houses is up and bulk of business comes in after six o'clock.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Slightly Dangerous' (M-G) and 'Boston Blackie' (Col). Carrying on profitably after moveover from Loew's State, probable good $3,000. Last week, 'It Ain't Hay' (U) and 'Holmes in Washington' (U), sturdy $3,500 on moveover.

Kentucky (Switow) (1,250; 15-25)—'Random Harvest' (M-G). Doesn't look so big as a single. Patrons of this house accustomed to double bills and pace was slow until Sunday. Pointing to mild $1,600. Last week, 'China Girl' (20th) and 'Life Begins at 8:30' (WB), good $1,900.

Loew's State (Loew's) (3,300; 30-50)—'Lady of Burlesque' (UA) and 'Aircraft Missing' (Col). Packed weekend points to bumper $13,000. Last week, 'Slightly Dangerous' (M-G) and 'Boston Blackie' (Col) solid $9,000 for moveover.

Mary Anderson (Libson) (1,000; 30-50)—'Air Force' (WB) (3d wk). Pointing to solid $4,000 after two weeks did splendid $7,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Land Mine' (RKO) and 'Ladies Day' (RKO). Looks like mild $7,500. Last week, 'Flight for Freedom' (RKO) and 'Falcon Strikes Back' (RKO) returned lukewarm $7,000 on six days.

Strand (Fourth Avenue) (1,400; 30-50)—'He's My Guy' (U) and 'Keep 'Em Slugging' (U). Good $4,500. Last week, 'Tahiti Honey' (Rep) and 'At Dawn We Die' (Rep), satisfactory $3,000.

'Cabin' Neat $45,400 in 5 L. A. Spots; 'Desperadoes' Sock $36,300 in Two, 'Ain't Hay' Cool 30G, Also Day-Date

Los Angeles, May 11.

War pictures are missing from first-run spots generally this week, and exhibitors claim the current upbeat is caused by the dearth of such films, despite first sustained heat wave of season. Biggest grosses are being registered by new musicals and action features. 'Cabin in Sky' is heading for $45,400 in five West Coast houses. Circuit added the nabe Rivoli to the day-dating setup to pull from nearby colored sector.

'Desperadoes,' heading a dual combo, is sock $36,300 at Hillstreet and Pantages. Two Paramount houses are collecting a cool $30,000 with 'It Ain't Hay,' making first time an Abbott-Costello comedy played away from Pantages and Hillstreet because of booking jam. Warm weather is clipping midweek night trade.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 40-85)—'Cabin in Sky' (M-G) and 'Dr. Gillespie's Assistant' (M-G). Solid $6,200. Last week, 'Flicka' (20th) and 'Desert Victory' (20th), healthy $5,700.

Chinese (Grauman-WC) (2,034; 40-85)—'Cabin in Sky' (M-G) and 'Dr. Gillespie's Assistant' (M-G). Good $10,000. Last week, 'Flicka' (20th) and 'Desert Victory' (20th), nice $11,500.

Downtown (WB) (1,800; 40-85)—'Edge Darkness' (WB) (3d wk). Okay $10,500 after $14,000 last week, but below expectations.

Four Star (UA-WC) (900; 40-65)—'Flicka' (20th) and 'Desert Victory' (20th). Up to $3,400 this week. Last week, 'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G), average $2,800.

Hawaii (G&S) (1,100; 40-75)—'Journey Fear' (RKO) and 'Laugh Blues Away' (Col) (4th wk). Biz building with $5,000 in sight. Last week, stout $6,200.

Hollywood (WB) (2,756; 40-85)—'Edge Darkness' (WB) (3d wk). Catching fair $8,200 after $10,000 last week.

Orpheum (D'town) (2,200; 40-65)—'Cinderella Swings It' (RKO) and Gertrude Niesen, others, on stage. Okay $16,000. Last week, 'Murder Times Square' (Col) with George White's Scandals unit, excellent $19,500.

Pantages (Pan) (2,812; 40-85)—'Desperadoes' (Col) and 'Reveille With Beverly' (Col). Solid $16,500. Last week, 'Flight Freedom' (RKO) (2d wk) and 'Power Press' (Col), okay $10,100.

Paramount (F&M) (3,389; 44-88)—'It Ain't Hay' (U) and 'Hi, Buddy' (U). Oke $20,000, and holds. Last week, 'Happy Go Lucky' (Par) and 'Henry Aldrich Gets Glamour' (Par) (2d wk), fair $15,500.

Paramount Hollywood (F&M) (1,451; 44-88)—'It Ain't Hay' (U). So-so $10,000 for holdover. Last week, 'Happy Go Lucky' (Par) (2d wk), $8,200.

RKO Hillstreet (RKO) (2,890; 40-65)—'Desperadoes' (Col) and 'Reveille Beverly' (Col). Pleasing $19,800. Last week, 'Flight Freedom' (RKO) (2d wk) and 'Power Press' (Col), took $12,200.

Ritz (F-WC) (1,372; 40-85)—'Cabin in Sky' (M-G) and 'Dr. Gillespie's Assistant' (M-G). Likeable $7,000. Last week, 'Flicka' (20th) and 'Desert Victory' (20th), good $6,800.

Rivoli (F-WC) (880; 40-85)—'Cabin in Sky' (M-G) and 'Dr. Gillespie's Assistant' (M-G). Fox-West Coast trying out new first-run here in a five-theatre booking with neat $3,700 likely.

State (Loew's-WC) (2,204; 40-85)—'Cabin in Sky' (M-G) and 'Dr. Gil-' $18,500. Last week, 'Flicka' (20th) and 'Desert Victory' (20th), nice $17,000.

United Artists (UA-WC) (2,100; 40-85)—'Flicka' (20th) and 'Desert Victory' (20th). Average $5,000. Last week, 'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G), $5,900.

Vogue (Vogue) (899; 33-44)—'Mysterious Doctor' (WB) and 'Terror House' (PRC). Pleasing $1,800. (Last week no first-run.)

Wilshire (F-WC) (2,296; 40-85)—'Flicka' (20th) and 'Desert Victory' (20th). Average $4,700. Last week, 'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G), okay $4,500.

Wiltern (WB) (2,756; 40-85)—'Edge Darkness' (WB) (3d wk). Thin $7,000 after taking $9,200 last week.

Key City Grosses

Estimated Total Gross
This Week $2,582,300
(Based on 27 cities, 191 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,942,600
(Based on 28 cities, 188 theatres)

'Comedy' Hot 20G, St. Louis Topper

St. Louis, May 11.

Grosses at deluxers are up currently with 'The Human Comedy' at Loew's, doing a sock week to lead the town easily. Other houses will do better than last week.

Estimates for This Week

Loew's (Loew) (3,172; 30-55)—'Human Comedy' (M-G). Strong $20,000. Last week, 'Slightly Dangerous' (M-G) and 'Murder Times Square' (Col) (2d wk), good $13,000.

Orpheum (Loew) (2,000; 30-55)—'Slightly Dangerous' (M-G) and 'Murder Times Square' (Col). Moveover, good $5,500. Last week, '3 Hearts for Julia' (M-G) and 'Underground Agent' (Col), ditto.

Ambassador (F&M) (3,000; 30-50)—'Flight for Freedom' (RKO) and 'Army Surgeon' (RKO). Forte $13,000. Last week, 'White Savage' (U) and 'At Dawn We Die' (Rep), $12,000 bettered expectations.

Fox (F&M) (5,000; 30-50)—'Hit Parade 1943' (Rep) and 'Chatterbox' (Rep). Solid $15,000. Last week, 'Edge of Darkness' (WB) and 'He Hired Boss' (20th), about same.

Missouri (F&M) (3,570; 30-50)—'It Ain't Hay' (U) and 'White Savage' (U). Nice $6,000. Last week, 'Friend Flicka' (20th) and 'Desert Victory' (20th), mild $5,000.

St. Louis (F&M) (4,000; 30-40)—'Immortal Sergeant' (20th) and 'Happy Go Lucky' (Par). Fair $3,500. Last week, 'Journey Into Fear' (RKO) and 'Falcon Strikes Back' (RKO), $3,000.

NATIONAL BOXOFFICE SURVEY

With several key cities noting an unexpected drop in business, exhibitors are riding along on holdovers or previously tested product currently. 'Next of Kin' (U), 'Ox-Bow Incident' (20th), 'This Land Is Mine' (RKO) and 'Lady of Burlesque' (UA), look most significant among newer features. But outstanding coin is still coming from 'Edge of Darkness' (WB), 'Human Comedy' (M-G), 'Flight For Freedom' (RKO), 'Hit Parade of '43' (Rep), 'Slightly Dangerous' (M-G), 'Happy Go Lucky' (Par), 'Hello, Frisco, Hello' (20th), 'It Ain't Hay' (U) and 'Desperadoes' (Col).

'Burlesque' appears to have what it takes at a hefty $18,000 in Cleveland and bangup $13,000 in Louisville. 'Land,' given a rousing sendoff with simultaneous openings in some 50 spots, is best in Cincinnati (home of WLW radio station which heralded preem) where sock $17,000 looms. It's also fair enough in Indianapolis and oke in Omaha, but mild in Louisville. 'Ox-Bow' opened to what looks like nice but not sensational $30,000 in N. Y. 'Kin' is big on its second Boston week but just so-so in Balto.

'Freedom,' still big on fourth week at N. Y. Music Hall at $88,000, is bright $22,000 in Philadelphia, neat in Wash. and forte in St. Louis. 'Hit Parade' looks solid in both St. Louis and Buffalo. 'Comedy' is topping St. Louis, good on 10th N. Y. week, bangup $39,000 in two Boston spots on holdover, and good to big on second sessions in K. C., Indianapolis and Philly.

'Darkness,' sturdy in Chicago and solid in Denver, is neat to strong in Brooklyn, Frisco, Portland and Detroit holdovers but lagging on third sessions in Philly and L. A. 'Dangerous' is repeating its recent successes in keys. 'Happy' making the exhibs that way in K. C., Washington, Denver and Montreal (tops) on a batch of new playdates.

'Frisco' also benefited by a spurt of bookings, being stout in Brooklyn, smash $23,000 in Cleveland, terrif in Port., sturdy in Newark, sock in Seattle and trim on Boston, Detroit and Buff, moveovers. 'Ain't Hay,' in same category, appears great $30,000 in Detroit, fine in Newark and Chi (third week), $30,000 in two L. A. spots and big on second Seattle stanza. 'Desperadoes,' opening in N. Y. this week, looms big $36,000 or better in two L. A. houses, hot in Chi and Seattle and terrif $33,000 in Cleve. with band (possible record).

Leaning toward the dull side are 'Assignment in Brittany' (M-G) and 'Hangmen Also Die' (UA). 'Assignment' being rated mild in Balto and Seattle. 'Cabin in Sky' (M-G) is no great shakes in five L. A. theatres, totaling $45,400, but is nice as Buffalo topper.

From the keys: 'Aircraft Is Missing' (UA), nice $8,000, Port.; 'Crash Dive' (20th), rousing $80,000 on second N. Y. sesh; 'Random Harvest' (M-G), giant $20,000, Minneapolis; 'China' (Par), big $82,000 for third stanza at N. Y. Paramount; 'Mission to Moscow' (WB), socko $35,000 on N. Y. holdover; 'Something to Shout About' (Col), big $16,000, Newark; 'My Friend Flicka' (20th), hefty $12,000 in Indianapolis and leader in Omaha; 'Reap Wild Wind' (Par), nice $14,000 in Buffalo, big $12,000 for Det. second sesh and okay $7,000 in Pitt; 'Keeper of Flame' (M-G), robust $18,000 in Chi and sock $16,000 to pace Denver.

Capitol (RKO) (2,000; 35-55)—'Cabin in Sky' (M-G) (3d wk). Dandy $5,000. Last week (2d), hefty $7,000.

Family (RKO) (1,000; 20-30)—'Quiet, Please, Murder' (20th) and 'He's My Guy' (U), split with 'Ghost Riders' (Mono) and 'Purple V' (Rep). Steady $2,200. Ditto last week on 'Lady Bodyguard' (Par) and 'Junior Army' (Col), divided with 'Falcon Strikes Back' (RKO) and 'Shanty Town' (Rep).

Grand (RKO) (1,430; 35-55)—'White Savage' (U). Moveover from Palace. Fair $4,500. Last week, 'Follow Band' (U) and 'It Comes Up Love' (U), very good $6,000.

Keith's (Libson) (1,500; 35-55)—'Reap Wild Wind' (Par). All right $5,500. Last week, 'Flicka' (20th) (2d run), solid $5,000.

Lyric (RKO) (1,400; 35-55)—'Slightly Dangerous' (M-G). Second switch for third downtown week. Swell $4,500. Last week, 'Flying Fortress' (WB) and 'Varsity Show' (WB) (reissue), slow $3,500.

Palace (RKO) (2,600; 35-55)—'Hit Parade of '43' (Rep). Off key, $8,500. Last week, 'White Savage' (U), okay $10,500.

Shubert (RKO) (2,100; 35-55)—'Human Comedy' (M-G). Transferred from Albee for second stanza. Pleasing $6,000. Last week, 'Slightly Dangerous' (M-G) (2d run), good $5,000.

Wide Bally Ups 'Land' To Sock $17,000, Cincy

Cincinnati, May 11.

Eyes of the industry are focused this week on the WLW-sponsored, 50-theatre preem of 'This Land Is Mine' in Ohio, Indiana, Kentucky and West Virginia, with Cincy's Albee as the key point. This radio tie-in by RKO is a duplicate of the campaign on 'Hitler's Children' last January that scored sensationally.

The etner splurge on 'This Land Is Mine' is hypoing sock returns, although not nearly as strong as on 'Hitler's Children,' which tugged $27,500 in eight days for a Cincy record. Current pace of 'This Land Is Mine' is $17,000 for seven days. Next best this week, and far behind, is 'Hit Parade of '43,' at the Palace. The other fresh release, 'Reap Wild Wind,' is a winner for Keith's.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Land Is Mine' (RKO). Sock $17,000. Pivotal point for sectional preem in 50 cities and towns in WLW's basic area under sponsorship of that 50,000-watt station. Maureen O'Hara, Kent Smith, Nancy Gates and Walter Slezak, from pic's cast, personaled at four performances opening day, Friday (7). Last week, 'Human Comedy' (M-G), big $16,500.

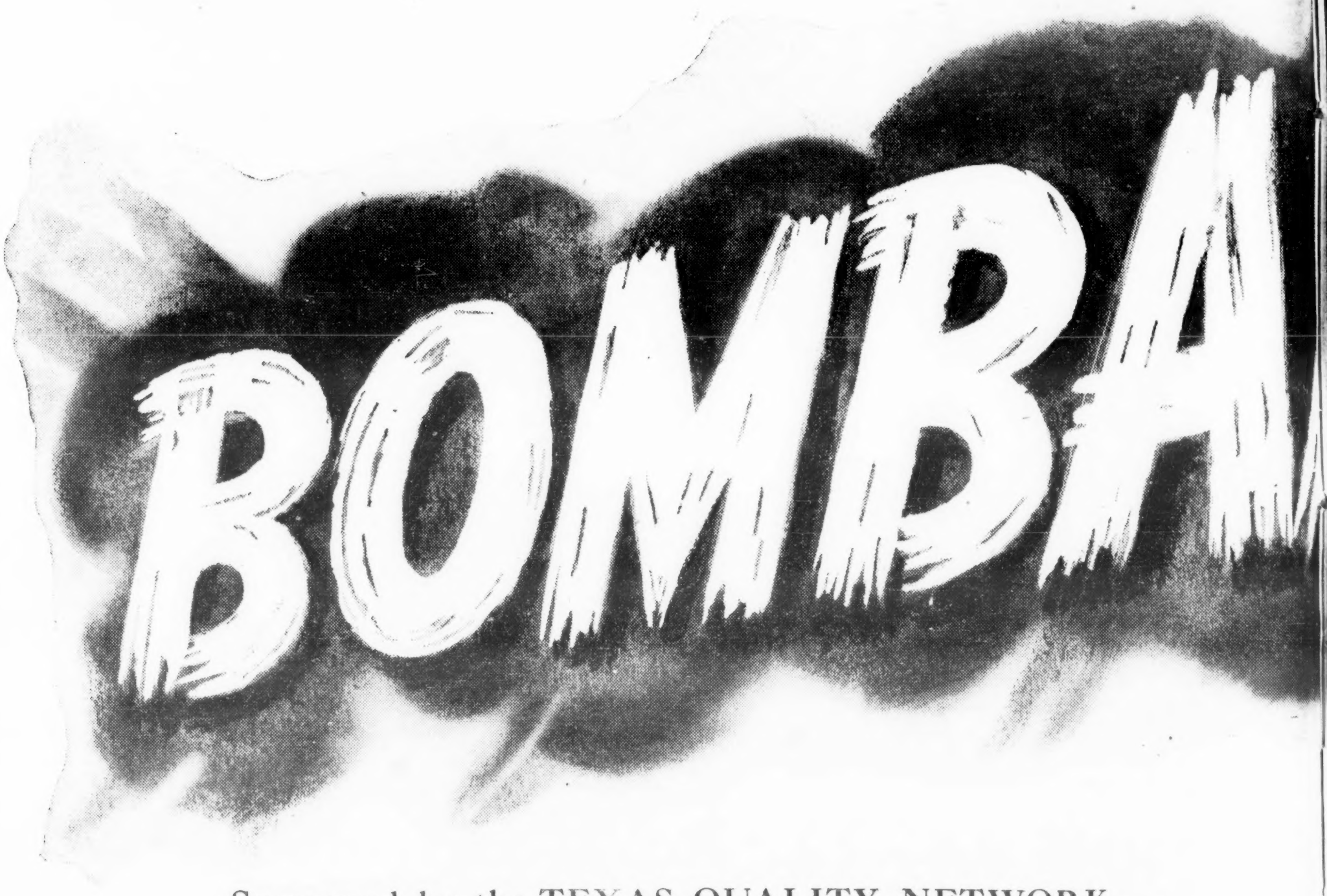
Oboler Scripting Film

Hollywood, May 11.

Arch Oboler, radio writer-producer, checks in at RKO to write the screenplay for 'Seven Days Ashore,' first production by John Auer under his new contract on that lot.

Auer will direct as well as produce the musical, a sequel to 'Seven Days Leave.'

THUNDEROUS THOUSAND-PLANE WORLD PREMIERE IN 50 SOUTH-WESTERN CITIES BEGINNING MAY 16!

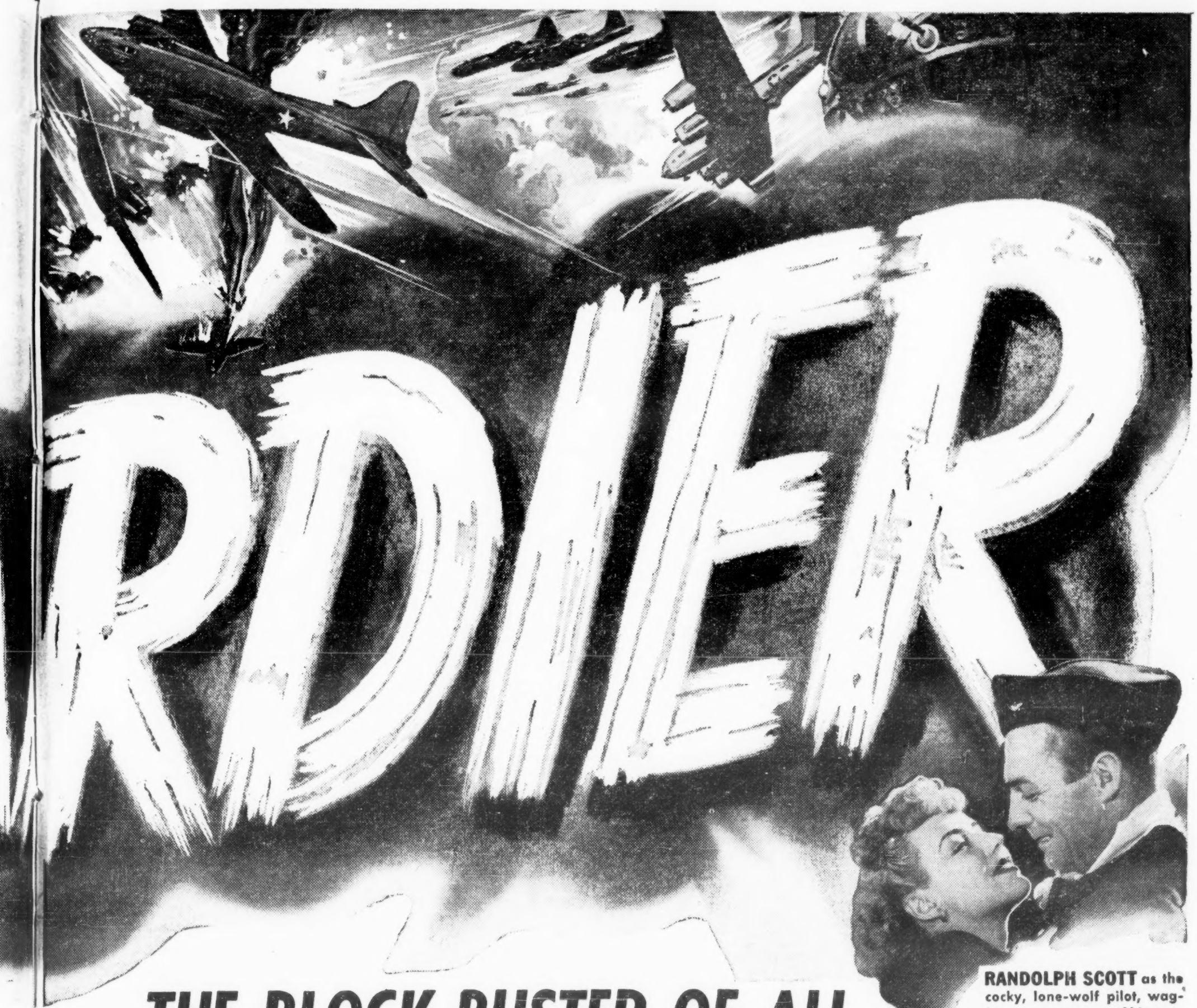


Sponsored by the TEXAS QUALITY NETWORK... blanket barrage of radio coverage in a round-the-clock bombardment of sensational "spot" and "show" promotions... A gigantic showmanship push spearheaded by the spectacular events at Albuquerque, N. M., and for the Army Air Forces at nearby Kirtland Field, N. M., where much of the picture was filmed!

AND HERE ARE JUST SOME OF THE CITIES!

SAN ANTONIO	GALVESTON	SAN MARCOS	HARLINGEN
AUSTIN	SAN BENITO	BIG SPRINGS	CORSICANA
WACO	TEMPLE	DALLAS	TYLER
McALLEN	MERCEDES	EL PASO	MUSKOGEE
WICHITA FALLS	PARIS	FT. WORTH	MIDLAND
DONNA	SHERMAN	AMARILLO	HOUSTON
DENTON	LUBBOCK	CORPUS CHRISTI	BROWNSVILLE
WESLACO	BROWNWOOD	ABILENE	LAREDO
DENISON	VERNON	RANGER	BRECKENRIDGE
GAINSVILLE	SAN ANGELO	CLEBURNE	EASTLAND

BOOK
"PRELUDE TO WAR"
Sensational 55-Minute Government Film—Rental Free!



RANDOLPH SCOTT as the cocky, lone-wolf pilot, waging a one-man war of his own.

THE BLOCK-BUSTER OF ALL ACTION-THRILL-SERVICE SHOWS!

PAT O'BRIEN as the devil-may-care bombing trainer, with his fighting eye on Tokyo.

STARRING

PAT O'BRIEN
RANDOLPH SCOTT
ANNE SHIRLEY • EDDIE ALBERT

WALTER REED as the Bombardier Cadet, caught between the two veteran rivals.

SEE THE BOMBING OF TOKYO RIGHT BEFORE YOUR VERY EYES!!!!

RKO RADIO PICTURES

Produced by ROBERT FELLOWS • Directed by RICHARD WALLACE

Screen Play by JOHN TWIST

U. S. Cos. Probe Latin-American Aides After Arrest of Col.'s Rio P. A. as Spy

Montevideo, May 1.

Disclosure of arrest of Columbia Pictures' femme publicity chief in Rio, charged with spy activities, has caused U. S. film companies throughout Latin-America to make checkup of personnel with view to determining whether any fifth columners are being harbored by employment with U. S. concerns.

According to Brazilian authorities, Zenaida Andreia obtained info on movement of ships via checks on shipments of films from U. S. Dope was turned over to Nello Noreirao, correspondent of Gazette de Noticias, who transmitted data to Axis reps in Argentina, for forwarding to Berlin.

Understood that all companies have been asked to do a fine-tooth combing of employees, especially those in a position to obtain info on ship movements. Even before Pearl Harbor many Hollywood reps had quietly discharged persons suspected of pro-Axis sympathies, often taking the lead over North American organizations in other businesses who were reluctant to part with long-time employees, many of them of German and Italian origin. This especially true among technicians.

MICKEY AT 'ETON' BOFF $15,000, BUENOS AIRES

Buenos Aires, May 1.

'Yank at Eton' (M-G) is heading for an all-time Mickey Rooney record here this week with a smash 60,000 pesos (over $15,000) at the Opera. It's holding over a second.

Other estimates, all given in Argentine pesos, currently at about 30c U. S., follow:

Ambassador (Lautaret & Cavallo) (1,400; 2.50; 2.00). 'Cuando Florezca el Naranjo' ('When Orange Blossoms Bloom') (Argentine made). Good 6,000 for split fourth week. Cleared early for 'Tales of Manhattan' (20th). Last week, o.k. third stanza with about 11,000 after 25,000 opener.

Ideal (Lococo) (950; 3.00; 2.50). 'Now, Voyager' (WB). Sixth week up to standard with around 10,000. Should hold over one more, delaying 'Arabian Nights.' Last week, around 14,000.

Rex (Cordero, Cavallo & Lautaret) (3,305; 2.50; 2.00). 'Road to Morocco' (Par). Strong 26,000 for second week. Best Hope-Crosby 'road' show here. Last week, pace-setting 45,000.

Ocean (Coll, Gatti & Cia.) (2,800; 2.00; 1.50). 'Tres Hombres del Rio' (San Miguel) (Arg. made) o.k. 20,000 for this national and should holdover. Last week, 'Young Mr. Pitt' (20th), so-so 21,000.

Opera (Lococo) (2,400; 2.50; 2.00). 'Yank at Eton' (M-G). Top draw of the week with socko 60,000, holding over, with 'Casablanca' postponed. Last week, 'Pittsburgh' (U), fair 23,000.

Monumental (Coll, Gatti & Cia.) (1,300; 2.50; 2.00). 'Casi un Sueno' (EFA) (Arg. made). Weak 12,000 and not likely to stay. Last week, 'Pride of Yankees' (RKO), offish 9,000 for first week at pop-price run.

Normandie (Lococo) (1,400; 2.00; 1.50). 'Yankee Doodle Dandy' (WB). Indifferent 10,000 for first week of pop-price run. No great interest in Yankee themes here. Last week, 'Jungle Book' (UA) somewhat better 12,000 for first week in this house.

Broadway (Lautaret & Cavallo) (2,853; 2.50; 2.00). 'Guerra Gaucha' (AAA) (Arg. made). First week here after record-breaking 16 weeks on release run at the Amabassdor. Estimated 15,000, above its closing 9,000 at higher prices.

Suipacha (Lococo) (950; 2.50; 2.00). 'Miniver' (M-G). Continued strong with about 10,000 for fourth week. Last week, better than prior estimate with gross around 11,000.

PASCAL TO PRODUCE 'ST. JOAN' IN ENGLAND

London, May 11.

Arthur Rank has signatured Gabriel Pascal on production deal calling for him to make George Bernard Shaw's 'St. Joan' in London.

Production, which is slated to get under way late in July, is budgeted at $800,000.

Iceland's 3 Bios Give Part B.O. to Charity

Washington, May 11.

American soldiers who buy tickets for Iceland's three commercial film houses are now supporting charity and education—something which wasn't in the script when the Army occupied the island for the duration.

The theatres are located in Reykjovik, the capital. City's municipal council just bought two of the houses, Nyja Bio and Gamla Bio, from private ownership, and announced profits will go to the city's charitable work. Third theatre, Tjarnar Bio, is operated for the benefit of Reykjavik University.

Bolle Named Rep For 20th in Aussie

Otto Bolle, for the last few years 20th-Fox managing director in South Africa, was named homeoffice representative in Australia yesterday (Tuesday) by Murray Silverstone, company's foreign sales chief. He fills the spot vacated by Clay Hake, who came to the U. S. to join the domestic sales force about eight months ago.

Bolle has been in N. Y. for the last few months after reporting on the situation in South Africa, and returns to Johannesburg before moving to Sydney.

Silverstone has not picked a successor to Bolle in South Africa, but has several men in mind.

Canadian Famous Chain Reports Net Reduction

Montreal, May 11.

Eastern Theatres, (Ltd.), controlled by Famous Players Canadian Corp., reports a gain in operating income in 1942 but reduced net profits due largely to heavier taxes. Company paid a dividend on its common of 50c a share last year, first payment since 1938. Financial position shows strengthening, with cash and Dominion bonds totalling $118,000 compared with $95,369 in 1941.

Non-interest bearing advance from Famous Players remains unchanged at $190,000. For the 52 weeks to Jan. 2, 1943, operating profit was $139,225 vs. $130,921 the previous year; net profit $34,033 vs. $61,062; working capital $39,123 vs. $15,338; earned per share, common, $1.06 vs. $1.91; paid 50c against nil.

Hoyts Aide in U. S.

Hollywood, May 11.

Ernest Turnbull, managing director of Hoyts Theatres, Ltd., of Australia, arrived in the U. S. for a two-month stay to discuss film biz with Charles Skouras and other execs of National Theatres, with which Hoyts is affiliated.

Turnbull leaves for New York over the weekend for further discussions.

Circus' $1,100,000

Continued from page 1

son John Ringling North was in charge of the outfit; Robert Ringling is now the head man. He is on the job daily and during the evenings watches the performances closely. Around the Garden it is quite clear that there is a friendly regard for the new boss.

Ringling is completing plans for one-ring circus which will be presented for a limited period soon and may remain through summer. This is the final year of a term contract whereby the show opened the season at the Garden but with Ringling making arrangements with the arena's director, Ned Irish, it is indicated that the Big Top will have first call on the spot for next spring's debut.

Smaller Capacity

'Spangles' is the billing chosen for Ringling's summer circus at the Garden. It will be akin to European shows of the kind, with one ring and a platform stage. Top shelf will be closed and it is planned to rope off other sections of the arena, with a maximum seating capacity held to 5,000. Wild animal turn now the center cage in the Alfred Court display will be a 'Spangles' feature, and an elephant herd will be brought north from winter quarters. One-ringer will open June 15, top prices to be $2.75 including tax.

Noticed that the cheapest seats in the gallery were the last to be sold, especially during the early part of the Big Top's concluding engagement. Same applied to some of Broadway's hit shows early in their runs, patrons seeking the best tickets available.

Show's complement has been afflicted by illnesses, mostly heavy colds but more than usual. There has been an average of 25 persons out of the performances daily since the show opened last month.

Dorsey-Sinatra

Continued from page 1

33⅓, but his interest is not being satisfied as yet.

Sinatra was booked into Dailey's on a guarantee and percentage basis, band with him, Gracie Barrie's (former Dick Stabile outfit now being led by Mrs. Stabile) being booked on a flat figure. Usually it's the band that draws a guarantee and percentage from Dailey, but in this instance Sinatra is the main draw.

Since his opening there last Wednesday (5) business lured by Sinatra and Miss Barrie has been big, but not up to expectations. That b.o. totals haven't been of record-breaking proportions, despite that northern New Jersey is Sinatra's home territory, is attributed to the curious fact that billboard and newspaper exploitation is usually insufficient. Dailey states that few bands, with the exception of the very top names, draw immediately at his spot. It normally takes a few days of radio remotes to start things, and Sinatra is not broadcasting from the Terrace.

UMC Reelects Slate

Montreal, May 8.

Executive officers elected at annual meeting of shareholders, United Amusements Corp., Ltd., which operates 23 theatres here and in this province, included Ernest A. Cousins, president, and also on board of directors; D. A. Murray, P. G. Demetre, v-ps; George Ganetakos, managing director [illegible] secretary-treasurer.

India, New Zealand Seen Following England on Unfreezing U.S. Pic Coin

Complete unfreezing recently of funds in Great Britain for U. S. picture distributors is viewed in American foreign department quarters as likely to result in similar free flow of rental coin from both New Zealand and India, where they're partly frozen now. They are not as optimistic as regards Australia, largely because the Aussie government has been tougher on the frozen coin situation and has not always followed the lead of Britain.

The reason for the belief that New Zealand will soon issue a full unfreezing order is that the government there previously virtually promised it would do whatever Britain, the mother country, did. In recent years, the U. S. major film distributors have been receiving about $700,000 per year from New Zealand. Actual revenue is said to be running at about $1,000,000 annually at present. New Zealand unfroze all American distrib revenue up to the end of 1942 in the last negotiations with that country.

Indian government remitted all revenue up to the end of last October. Revenue from India amounts to about $1,500,000 per year, according to latest estimates, after writing off operating costs.

Australia now allows the remittance of only about $2,300,000 annually to the U. S., but revenue is reputed to be running close to $6,500,000 per year despite unusually high operating overhead that includes taxes, etc.

Maxwell's Widow Offers to Sell Remaining Shares in Assoc. British

London, May 11.

After disposing of about 2,000,000 shares of Associated British Picture Corp. to Warner Bros. recently, Mrs. John Maxwell, widow of the film magnate, now is offering to sell the remaining 1,000,000 shares. She sold her holdings to Warners for $3,600,000. She now wishes to retire from the film business. Warner deal was for around nine shillings ($1.80) per share but the stock has since climbed to 15 shillings (about $3).

Understood that Arthur Rank has made an offer for the shares. If he acquires them, it will make him boss of the three biggest English circuits since ABPC controls Associated British Cinemas. Warners has an option on the shares as part of their last deal and is reported bidding for the remaining ABPC stock.

The Board of Trade is not amenable to Americans becoming heads of British corporations but is equally against Rank becoming czar of the film industry here. At present the Board is wavering as to which would be healthier.

Rank is identified with leading companies in all branches of the British industry, being chairman of Gaumont-British Distributors (also G-B Pictures Corp.), General Film Distributors, G & S Films, Ltd., General Theatre Corp., Ltd., and Odeon Theatres.

Greater Union Pays Off $2,000,000 to Banks

Sydney, May 11.

Recent convention of Greater Union Theatres of Australia was highlighted by the opening address of Norman B. Rydge, chairman, who announced that all bank loans had been paid off.

Loans totalled $2,000,000.

Nazi Offer Cues Swede Pix Ease

Curtailment of raw film by U. S. in Sweden, which temporarily appears to have backfired, probably will be ironed out in the next few days so that raw film stock flow can be maintained to Stockholm. When Swedish laboratories requiring American raw film were informed that their supply was to be heavily trimmed, the German government, seeing an opening, offered to furnish an unlimited supply of film provided labs used it exclusively in printing Nazi pictures.

Action by Nazis, of course, was taken in hopes of freezing out many American pictures and placing German product in the top slot. It is for this reason that the U. S. State Department is hurriedly taking steps to see that the supply to Sweden is not further curtailed.

Bostock Quits Brit. Chain

London, May 11.

After 12 years as director and general manager of Associated Theatre properties, Thomas Bostock is leaving present post on May 14. Change is caused by sale of theatres by Sir Harold Wernher, biggest stockholder and chairman of the company, to the Stoll Circuit.

Prince Littler, head of Stoll's, is taking over Bostock's post besides being chairman of the company.

Rank Names New Aide

London, May 11.

Harold Plaistow, formerly assistant ad manager of Selfridge's, has been appointed public relations officer for all of Arthur Rank's film interests, starting May 24.

He never before has been associated with the show business.

JARRATT HEADS LABS

London, May 11.

Besides becoming head booker for Associated British Picture Corp. this month, it was revealed this week that Arthur Jarratt is taking over the chairmanship of George Humphries Film Laboratories.

Current London Shows

London, May 11.

'Abraham Lincoln,' Playhouse.
'Arsenic and Old Lace,' Strand.
'Brighton Rock,' Garrick.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Full Swing,' Palace.
'Heartbreak House,' Cambridge.
'It's Foolish But Fun,' Coliseum.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Let's Face It,' Hippodrome.
'Little Bit of Fluff,' Ambassador.
'Live for Love,' Phoenix.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Present Laughter,' Haymarket.
'Quiet Week-End,' Wyndham's.
'Rebecca,' Scala.
'Showboat,' Stoll.
'Sleeping Out,' Piccadilly.
'Step Out With Phyllis,' Whitehall.
'Strike a New Note,' Wales.
'They Came to a City,' Globe.
'This Happy Breed,' Haymarket.
'Vagabond King,' Winter Garden.
'Watch on the Rhine,' Aldwych.
'What Every Woman Knows,' Lyric.

Robeson

Continued from page 1

ored population was ready to rebel when they were denied tickets for Bill Robinson in 'The Hot Mikado' and threatened to picket the house. Robinson stopped the demonstration by an appeal to the people of his race in which he said: 'I make $2,500 a week in the theatre. I make it because I have the support of white patronage. I think it would be a mistake to embarrass this theatre and it would certainly embarrass me.' The demonstration was called off.

Some years ago colored folk also tried to buy tickets for 'Green Pastures.' Demand became so insistent, supported by the Scripps-Howard Washington News, management decided to give a special Sunday show for the sepias. Compromise was rejected and colored newspapers agitated to have the performance boycotted. They insisted upon their rights to attend any performance. Theatres here are backed by court decisions in their right to make such discrimination if it is deemed advisable by the management.

Anti-Nazis' DX

Continued from page 1

their pro-democratic messages into Italy, etc.

It's pointed out, for instance, that little is known in this country of the leadership asserted by Charles Boyer in his anti-Nazi activities in France. Thus, it's contended, he would be invaluable for the propaganda campaign in view of his familiarity with the particular problems that confront his countrymen. A survey among other refugee talent now in Hollywood [illegible] to Prof. Sheldon, discloses many who have also been prominent in anti-Nazi and anti-Fascist underground activities before coming to this country and could render a great service in reaching their people. Many have expressed enthusiasm over the project and are eager to tie up with the campaign.

F. D. R.-Capra

Continued from page 1

Capra's 'exceptionally meritorious performance of outstanding service' as chief of the motion picture production unit, special service division, in planning and producing the series of pictures on the events leading up to our entry into the war. 'In this work,' reads the citation, 'he has shown unusual talent, perseverance in the face of great difficulties, untiring energy and devoted loyalty to the war effort.'

Second, third and fourth in the series, 'The Nazis Strike,' 'Divide and Conquer' and the 'Battle of Britain' are also slated for theatrical release in the near future.

Schnitzer Named UA Western Sales Mgr.; Phil Longdon Upped at 20th

Hollywood, May 11.

Carl Leserman, general sales manager for United Artists, appointed Edward Schnitzer, western division manager to succeed Bert M. Stearn, resigned.

Schnitzler had been connected with Columbia, Warners and 20th-Fox before joining United Artists, where he had recently worked as supervisor of the district covering New York, Washington and Philadelphia.

Longdon's Southwestern Dist.

Tom Connors, v.p. in charge of distribution for 20th-Fox, appointed Phil Longdon, formerly branch manager at Charlotte, N. C., to manage the southwestern district. Longdon, Charlotte manager for seven years, will supervise Dallas, Memphis and Oklahoma City territories. John E. Holston, sales manager at Charlotte, succeeds Longdon as branch manager there.

Upping of Clay V. Hake, manager of the Denver exchange, to special duties as home office representative, was also announced by Connors, while Arthur Abeles, formerly manager of the New York exchange, was transferred to managership of the Denver office. All changes effective Monday (10).

Bill Kemp to Memphis

Memphis, May 11.

Bill Kemp, formerly of Louisville, new assistant manager Loew's State here.

Charlie Mead with RKO

Charlie Mead, oldtimer in the business and for many years associated with the late J. J. McCarthy in the handling of roadshow pictures, has joined RKO as relief manager.

He is at present running the 58th St. for the circuit and over the summer will shift to various houses.

Many Changes in Buff Houses

D. C. Holland, formerly of Shea's Kenmore, succeeds James Stubbe as manager of Shea's North Park.

Joseph Olenski has been appointed assistant manager at Shea's Roosevelt.

John Maskey succeeds William Maier as manager of the Ellen Terry.

Walter E. Anders, operator of the State, Friendship, N. Y., has reopened the 300 seat Colonial at Belmont.

Harvard, Syracuse, being operated by James Smith vice A. G. Larkin.

Leo Murphy has resigned as assistant booker at U to become PRC salesman.

New Keith's, lower Main Street sub-run, has reopened under management of Dewey Michaels, operator of Mercury and Palace.

Hiltonia, at Hilton, formerly operated by E. C. Weeks, has been taken over by Frances Tate and reopens May 15th.

Frank Neumeister, Universal shipper, to the army.

Al Gilbert, Riviera, Syracuse, army, with his mother, Mrs. Bessie Gilbert, carrying on as manager for the duration.

Ted O'Shea, youngest son of E. K. O'Shea, M-G Division Manager, now in Marines.

Bob Jackson, (M-G) and Joseph Esposito (U) Marines and Army, respectively.

James McIntosh, chief of Shea's, Buffalo house staff, army.

Schine Circuit has lost head booker Bill Kramer and Rochester district manager Bud Silverman, with Al Suckman and Harry Long succeeding, respectively.

Schine Enterprises closed the Andrews at Salamanca and will operate the State, Corland, Saturdays and Sundays only.

[illegible] ville, and Kallett's Avon, Fulton, operating weekends only.

Metro Ups Postman

Harold Postman, of the Metro homeoffice sales department, has been moved up to the post of assistant to William F. Rodgers, vice president and general sales manager. Joining Loew's in 1927 as a member of the purchasing department, he has been an assistant to E. K. O'Shea, eastern division sales manager, for several years.

Another assistant under O'Shea, Leonard Hirsch, will assume the former duties of Postman, together with task he has been handling.

Lippert Gets Two More

San Francisco, May 11.

Robert L. Lippert added two more houses to his Affiliated Theatres, Inc., building circuit, now third largest in northern California, up to 19 houses in a 14-month period.

New houses are Mandarin, Stockton, purchased from Herb Harris, and a theatre in Irvington that has been closed for a long time.

A 350-seater in a town of 2,200, the Irvington unshutters Friday (14) with first-run policy at 40-cent top. Name of the 500-seat Mandarin, in center of Stocktons' oriental district, will be changed to Liberty, theatre will be remodeled, and burlesque policy will be retained for present.

Libbert also received War Production Board's okay to double size, to 700 seats, of his Studio, Richmond, war boom town.

At same time it was reported Fox West Coast circuit is dickering for purchase of Lippert's Studio theatre, Vallejo.

Ronald McDonnell and Ray Kaliski resigned as salesmen for Paramount exchange here.

For the Record

Prolog to Warners' 'Mission to Moscow,' in which former Ambassador Joseph E. Davies appears and which he delivers, was read into the Congressional Record by Senator E. B. Thomas (Utah) last Tuesday (4).

It's believed to be the first time that part of a film has been read into the Record.

Bluck Upped by Columbia

Denver, May 11.

Ross Bluck, Columbia salesman, has been made auditor and will service five exchanges with present headquarters in Denver.

The Denver has added vaude Saturday nights, with the usual double bill.

Chas. R. Deitz, M-G publicity director, has been shifted to a similar job at Albany, with Robert W. Huffman succeeding.

Constance Wuebbenhorst, J. H. Cooper theatre booker, in hospital for an appendectomy.

The Isis, which has been using vaude three times a week, is extending the run to four days, adding Thursday.

Herb Stansell, former partner at the Trail, Deertrail, Colo., spent a furlough in Denver from his base at Butte, Mont., where he is with the air transport command.

Columbia's Aid on Exploitation

Columbia homeoffice exploitation department launched a new service to exhibitors recently with the issuance of 'The Big Idea,' an 'exchange of ideas' bulletin. This is designed to relay to showmen the latest and most workable ideas for publicizing and exploiting Columbia films.

Bulletin will include helpful information on national tie-ups, radio hookups and other suggestions designed to benefit showmen.

Armstrong Resigns WB

Frank Armstrong, in charge of commercial tieups on Warner pictures, resigned to join Fisher Body Co. on promotion. Formerly with Arthur Kudner advertising agency in New York, he has been with WB one year, having succeeded Wilma Freeman, who shifted to United Artists.

Jerry Sager Upped

Jerry Sager, formerly with Loew's theatres adv. and publicity department, promoted to publicity director of Loew's Criterion, N. Y.

Albany's $4,677 for Red Cross

Albany, N. Y., May 11.

A check for $4,677.63, representing money collected in theatres, was turned over to the local chairman of the Red Cross War Fund. L. R. Golding, as chairman of the War Activities Committee of the Motion Picture Industry in the Albany Division, presented the check.

Golding is also divisional manager for the Fabian circuit.

More Pitt Femme Managers

WB has appointed two femme managers, both being upped from assistant ranks. Myrtle Militzer will pilot the Whitehall, replacing Jim Keefe and Mayme Gould, who has succeeded Alex Blair at the Shadyside.

Alan Barkley, former pianist, has returned to Pittsburgh to go with Harris circuit as a relief manager.

Mrs. Dorothy Goldstein Melnick, Par booker and member of the office staff here for last 15 years, has resigned. Goldye Mandell is succeeding.

Herman Stahls, Oil City exhibs, had all four of their sons at home over week-end for big family reunion. Three of them are in the army, the fourth's a college student in the midwest.

Two marriages in the WB exchange last month. Eleanor Bigler became Mrs. Harold Lewis and Betty Malone exchanged vows with Edward Branden, member of the armed forces stationed in Florida.

Hattie M. Flegal, inspectress at M-G exchange, has resigned to join her husband in Philadelphia. Before her departure, M-G Pep Club tossed a party in Mrs. Flegal's honor.

With both his sons, Tom and George, off for the army, N. G. Anas, owner of theatres in Weirton and Hollidays Cove, W. Va., is now being assisted in the management of the houses by Billie Anas, a daughter.

Bob Nesbitt, Mono shipper, has resigned to take a defense job at Westinghouse plant.

More Par Shiftings

E. G. Fitzgibbon, formerly in charge of exploitation for Paramount in the Cincinnati and Indianapolis territories, has been shifted to the Chicago zone during illness of Fred Bartow. The Chicago territory also includes Milwaukee and Minneapolis.

In the Cincinnati-Indianapolis region, Fizgibbon will be succeeded by J. C. Gunderson, while M. D. Cohn, formerly with the Monarch theatre chain, has been appointed to the Kansas City district, succeeding Robert Huffman, who has returned to Colorado.

Alec Moss, Par's exploitation head, affected the changes on a swing around the country.

Wm. T. Powell Rejoins

Springfield, Mass., May 11.

William T. Powell rejoined Western Massachusetts Theatres, Inc., after resigning Saturday as general manager of Liberty Theatres, Inc. A native of Burlington, Vt., and a former newspaperman, Powell is expected to be northern manager, with headquarters at Pittsfield. Prior to his three years with the Liberty chain here and in Holyyoke, Powell managed the Paramount and handled chain publicity for the Goldstein outfit.

His associates feted him Saturday (8) with a party at the Hotel Bridgway.

Clyde Eckhardt to L. A.

Clyde Eckhardt, Chicago branch manager for 20th-Fox, becomes exchange manager of Los Angeles in two weeks.

Eckhardt succeeds Jack Dillon, 20th branch manager who died recently in Los Angeles.

Tom Gilliam, Chicago sales manager, has been promoted to branch manager of that exchange. Exhibitors in the Chicago area will give a testimonial dinner to Clyde Eckhardt and Tom Gilliam in the Blackstone hotel, May 21.

Variety Club's Copper Drive

Indianapolis, May 11.

Plans for copper salvage in Indiana and Kentucky were formulated here Friday (7) at a meeting of the local Variety Club with Bob O'Donnell, chief barker of the Variety Clubs of America. Cooperation of operators was assured by Art Lyda, business agent of the operators' union.

Governor Henry F. Schricker was made an honorary member and Lieutenant Governor Charles M. Dawson an associate member of the Variety Clubs at a reception in O'Donnell's honor held Friday night.

Vogue theatre was cited by the Red Cross for topping all other nabe houses in the city in the Red Cross collections made under auspices of the war activities committee last month.

The Outdoor, second local drive-in in operation despite gasoline rationing, opened for the season this week.

The Lyric, featuring a Saturday night swing-shift show for the past several months, has given it up as a bad job. Defense workers asked for it, but didn't support it in sufficient numbers, he said.

Al Peritz, formerly with Alexander Film in Chicago, has joined the sales force of Monogram.

CBS MAY NOW TAKE 'CANTEEN' FOR ITS DX

Columbia Broadcasting System may take over the special overseas shortwave hookups proposed by United Artists for 'Stage Door Canteen.'

NBC, originally proferred the show, balked, claiming it was too much of a free commercial. CBS [illegible] of the regularly sponsored 'Canteen' program which goes out over the net Thursdays.

'INVASION' BALLY

United Artists exploitation department last week issued a tab-sized newspaper version of a press sheet headlining 'Invasion of Europe' in connection with a 'World in Action' short.

Back page copy advises exhibs to 'order your 'Invasion of Europe' accessories through the United Artists rental plan.'

Abrose Shifts to Cincy

James Abrose, who has been sales manager for Warner Bros. in Chicago, supervising selling in that city, has been promoted to head the company's branch at Cincinnati, succeeding John Eifert, who has been ill for sometime, but will remain with the office in a less strenuous capacity.

At the Chicago exchange, George Lefko, salesman, moves up to the post formerly occupied by Abrose.

'Mission' Newspaper Reviews Mostly Conforming to Editorial Policies

Lyons' Blast

Eugene Lyons, editor of American Mercury, former UP and 'Variety' correspondent in Moscow, yesterday (Tuesday) began a series of articles titled 'Mission in Propaganda' in the N. Y. World-Telegram, exposing the 'Communist distortions' in 'Mission.'

In first stanza Lyons said: 'The initial reviews, written by routine movie critics, gave scarcely a hint of the storm (in diplomatic circles) brewing. They (the critics) were clearly not equipped to judge the political facts and implications of a picture so far off the beaten Hollywood paths.'

In referring to newspaper reviews on 'Mission,' Lyons stated that 'Variety' found that 'Mission to Moscow' had 'strong B.O.'—a commercial allusion to boxoffice and not a political criticism in terms of aroma.'

Lyons is similarly blasting in his Amerk.

Newspaper reviews on 'Mission to Moscow' have for the most part been following party political lines, with favorable notices or otherwise depending largely on known editorial policies. 'Mission' received a first-rate, front-page sendoff in the Washington dailies, with the exception of the anti-New Deal Times Herald, which ignored the film entirely and printed no review.

Strangest alignment in condemning the film, however, was that consisting of Dorothy Thompson, Danton Walker (N. Y. Daily News), who cheered her on, the New Leader, socialist publication, and several Catholic periodicals, all on the same side of the fence.

The Brooklyn Tablet, Catholic periodical, virtually echoed the sentiments expressed in the pink New Leader. New Leader and a number of Catholic papers, incidentally, accepted Warner advertising on 'Mission.'

While Miss Thompson characterized the film as 'phoney,' Senator Elbert D. Thomas, chairman of the U. S. Senate Committee on Education and Labor, said that 'Mission' was 'both convincing and true.'

Among educators and writers attacking 'Mission' as a falsification of history and a libel on democracy were Harry Gideonse, president of Brooklyn College; Dr. George S. Counts, Teachers College, state chairman of the American Labor Party; Edmund Wilson, Max Eastman, James T. Farrell and Dr. Sidney Hook, chairman of the philosophy department of N. Y. University.

Dr. Gideonse stated that if 'Mission' had been written and staged under GPU direction it would not have been different. Dr. Hook saw in 'Mission' a propaganda buildup for conducting purges and frameups in this country in the Moscow style.

Didn't Hurt Biz

Warner Bros. has no intention of answering attacks upon 'Mission,' including those last week by Miss Thompson and other prominent writers and educators, according to Charlie Einfeld, who adds that the company does not want to get itself or 'Mission' involved with groups that may have political axes to grind.

Meantime, the prodding WB and 'Mission' are getting seemingly is having no adverse effect upon the picture at the boxoffice, some picketing at the beginning of the Hollywood, N. Y., run, causing no trouble.

Before the film opened its N. Y. run, a WB informant discussing attacks upon it erroneously identified a socialistic organization as included among those responsible. Whereas it was said the New School of Social Research had pounced on the picture, this organization did not do so. It was the New School of Social Science of the Socialist Workers Party which had done so at a meeting attended by a member of the Warner publicity department. The New School of Social Research had not even discussed 'Mission' pro or con.

Good Break in D. C. Too

Washington, May 11.

Topping the timely break that Warners got for 'Mission' when President Roosevelt assigned former Ambassador Joseph E. Davies to return to Russia on a special assign- [illegible] day (Monday) published a cartoon showing F. D. R. saying goodbye to Davies, latter with a handful of his books in one hand and a bunch of film reels in the other.

Caption read:

'Hand out those books, Joe, and show the film—but don't you think I should send Walter Huston with you?' [Huston plays Davies in 'Mission.']

MONTAGUE PRESIDES AT COL.'S CHI CONV.

Chicago, May 11.

Columbia Pictures regional sales meeting, first of three being held in place of usual annual convention, got under way here today with Abe Montague, general sales manager, in charge of three-day session. Present regional is for the midwest, central and southern territories, with 80 delegates in attendance. These represent the homeoffice executives and members of Columbia's sales force from 15 branches.

Montague, who is presiding at all sessions, likely will announce the number of 1943-44 features and sales policy at tomorrow's meeting. Besides Montague, h.o. officials here include Rube Jackter, Lou Weinberg, Max Weisfeldt and Leo Jaffe.

Present regional will be followed by the one in N. Y., May 26-27-28. Third regional will be held in San Francisco. All meetings here are being held at the Drake hotel.

Nat'l Tie-Up Set For WB's 'North Atlantic'

Charlie Einfeld and several publicity-advertising aides from the Warner homeoffice, left for Washington yesterday (Tuesday) to discuss promotional plans for 'Action in the North Atlantic' with National Maritime Commission officials. The commission has not only agreed to tie in with Warners on the film generally, but will cooperate on special premieres at various coastal and inland ports with events designed to stimulate enlistments in the merchant marine.

Before leaving for Washington, Einfeld stated he, Mort Blumenstock, Mitchell Rawson, Will Yolen and Irving Yergen would confer with Mark O'Dea, director of public relations for the National Maritime Commission, and others and that the U. S. Navy is expected to tie into the campaign.

Picture is dated for its world preem at the Strand, N. Y., May 21, to coincide with National Maritime Day, which is May 22.

Einfeld and others from Warners now in Washington, will return to the homeoffice tomorrow (Thursday).

Nat'l Supply's Merger

National Theatre Supply Co., furnishing projectors and other equipment to picture houses, will be known henceforth as National-Simplex-Bludworth, Inc., as result of corporate moves made to merge into National its main subsidiary company, Bludworth, Inc.

In explaining the move, a representative of the law firm of Mudge, Stern, Williams & Tucker, N. Y., stated that the two supply firms become one except that there will be a National Theatre Supply division of the new merged corporation of National-Simplex-Bludworth. There is no change in the business activities of the companies since one, Bludworth, all along has been subsidiary to National.

'AERIAL GUNNER' PREEM HYPOS 50G BOND SALE

Special war bond world premiere of Paramount's 'Aerial Gunner' at the Arcadia in Harlingen, Texas, where most of the picture was shot, is estimated to have yielded $50,000 in bond sales.

Two performances were given Sunday night (9), with admission only through the purchase of war bonds. Various local tieups figured, while on from the Coast for the preem were Chester Morris, Jean Parker, Marjorie Reynolds, Gil Lamb, Barbara Britton and Johnnie Johnston.

FRO
CRASH
20th
CENTURY-FOX
Smash!

ROM NOW ON!

TYRONE POWER in DIVE

WHICH EXCEEDED BY FAR THE FORMER RECORD HELD BY "ALEXANDER'S RAGTIME BAND," WILL NOW BE THE STANDARD BY WHICH ALL GROSSES AT THE ROXY, N. Y. WILL BE JUDGED!

Exhibitors of Americal Book "PRELUDE TO WAR," the sensational 55 minute sock-film.

Film Reviews

Continued from page 8

PRELUDE TO WAR

discipline, were preparing to strike anew with newer and more powerful war machines and campaign of lies.

Particularly stirring is a marching sequence showing how, almost from infancy, the youth of Germany, Italy and Japan were being trained, drilled and regimented. As the drums keep beating their ominous rhythm, the complete training of the child to manhood is vividly portrayed with appropriate flashbacks to the counterpart of American training of its future manhood. The steadily mounting tension produced by these reels is greatly intensified by the repetitious and increasing tempo of the drums. Sequence as used is damning in its contrast, conclusively pointing up America's lack of planning and preparation.

Latter portion of film deals with Japan's invasion of Manchuria and China and finally Mussolini's march into Ethiopia, with the commentary throughout reiterating 'why should we go to war for a few mud huts?' to emphasize again U. S. isolationism and lack of vision. Film ends as Hitler, fully prepared, is also ready to march. *Rose.*

PARDON MY GUN

Columbia release of Jack Fier production. Stars Charles Starrett. Directed by William Berke. Story and screenplay, Wyndham Gittens; camera, George Meehan; editor, Mel Thorsen. At New York, N. Y., dual, week May 4, '43. Running time, **56 MINS.**

Steve Randall.....Charles Starrett
Dodie Cameron.....Alma Carroll
Arkansas.....Arthur Hunnicutt
Tex.....Texas Jim Lewis
Judge.....Noah Beery, Sr.
Clint.....Dick Curtis
Ace.....Ted Mapes
Whitey.....Lloyd Bridges
Corks.....Dave Harper
Sheriff.....Roger Gray
Texas Jim Lewis and His Lone Star Cowboys

Rather facetious title fails to convey the action and fairly original twists in this sturdy western. 'Pardon My Gun' measures up to best in this group starring Charles Starrett, and will do well where previous outdoor epics did business. Length makes it suited for twinners, where it belongs.

Film differs from many of its ilk in that there's a murder in the first few minutes, and the many plot ramifications develop from this killing. Rancher is slain for $100,000 in money he is taking to town, but the daughter of a sheepman cops the coin when the money-satchel is tossed into the bushes. She's immediately placed on the spot by the rustlers and crooked judge, leader of the cutthroats, because she knows too much about the killing and location of the $100,000. Engineer (Starrett) who's surveying land for a dam comes to her rescue, with a real romance developing. There's the usual mistaken identity angle, with the engineer jailed for a second shooting. The customary finish is embellished with a clinch between the femme and the engineer.

Charles Starrett is the rangy, good-looking cowboy-engineer who knows more about riding and handling a gun than surveying. Alma Carroll makes a comely daughter of the sheep-owner who's in love with him. Remainder of cast is standard for a cowboy opus, with Dick Curtis again the heavy, Noah Beery, Sr., as the crooked judge; Arthur Hunnicutt and Texas Jim Lewis and His Lone Star Cowboys. Last-named is a string musical combo that lifts this into the musical western category. *Wear.*

JOHNNY DOUGHBOY

(SONGS)

Republic release of John H. Auer production. Stars Jane Withers; features Henry Wilcoxon and Patrick Brook. Directed by Auer. Screenplay, Lawrence Kimble, based on [illegible] camera, John Alton; editor, Wallace Grissell. Reviewed at RKO Palace, N.Y., May 6, '43. Running time, **64 MINS.**

Ann Winters }
Penelope Ryan } .....Jane Withers
Olive Lawrence.....Henry Wilcoxon
Johnny Kelly.....Patrick Brook
Harry Fabian.....William Demarest
'Biggy' Bigsworth.....Ruth Donnelly
Mammy.....Etta McDaniel
Jennifer .....Joline Westbrook
Members of the 20 Minus Club: Bobby Breen, Baby Sandy, 'Alfalfa' Switzer, 'Spanky' McFarland, Butch & Buddy, Cora Sue Collins, Robert Coogan, Grace Costello, the Falkner Orchestra, Karl Kiffe.

Glamorization of Jane Withers is theme of the script and purpose of the studio in 'Johnny Doughboy,' which should appeal to juves. But it's strictly a dualer.

Story gives Miss Withers ample opportunity to strut in a bathing suit, model latest 'junior miss' creations and go in for heavy emoting as a 16-year-old film star who is tired of playing kid roles. She runs away to seek romance and finds a middle-aged playwright, Henry Wilcoxon, who builds her up to a big letdown. She drowns her sorrows by joining a juve edition of the 'Hollywood Caravan,' called 'Junior Victory Caravan.' It plays the camps with a troupe of teen-age actors and hoofers (members of a 20-Minus Club), and Miss Withers has opportunity to exhibit newly acquired tap routine.

Despite efforts of makeup and wardrobe departments, Miss Withers is no glamour girl, but she does well at her acting. Wilcoxon is okay as the tweedy, pipe-smoking playwright, while Patrick Brook clicks in his song-and-dance routines. Incidentally, Bobby Breen, child star of some years ago, is seen and heard in a bit role, but he does no singing, as his voice has changed drastically.

MANTRAP

Republic release of George Sherman production, directed by Sherman. Features Henry Stephenson, Lloyd Corrigan, Joseph Allen, Jr., Dorothy Lovett, Edmund MacDonald, Alice Fleming. Story and adaptation, Curt Siodmak; editor, Arthur Roberts; camera, William Bradford. At Strand, Brooklyn, dual, week May 6, '43. Running time, **57 MINS.**

Sir Humphrey Quilp.....Henry Stephenson
Anatol Duprez.....Lloyd Corrigan
Eddie Regan.....Joseph Allen, Jr.
Jane Mason.....Dorothy Lovett
Asst. D. A. Knox.....Edmund MacDonald
Miss Mason.....Alice Fleming
Robert Berwick.....Tom Stevenson
Patrick }
Thomas } Berwick.....Frederic Worlock
Miss Woolcott.....Jane Weeks

That venerable character actor, Henry Stephenson, here plays a retired detective in the manner of a Sherlock Holmes, whose exploits have often been picturized, but his efforts and those of the assorted cast of minor importance fail to lift 'Mantrap' above the ordinary. It's a minor dualer.

Even though the picture runs but 57 minutes, it tires as result of a lot of routine detail involved in piecing together clues and arriving at deductions in the solving of a murder which should not have stumped police as much as it obviously does. Stephenson, a former Scotland Yard man and now at the age of 70 devoting himself to writing books on criminology, is called in by the D.A.'s office to aid them in pinning a murder charge on a suspect. While the d.a. and a police lieutenant are certain they have solved the crime, they ask Stephenson's aid as a tribute to him on his birthday. He upsets their modern calculations and comes up with a surprise solution.

Teamed with Stephenson is his doctor friend, Lloyd Corrigan, an amusing character, while romantic interest is supplied by Joseph Allen, Jr., playing a dick, and Dorothy Lovett, daughter of Stephenson's housekeeper. For all concerned in the cast it's a struggle to hold attention, partly because of the slowness of the action and also in the face of lifeless dialog. *Char.*

Ghost and the Guest

Producers Releasing Corp. release of Arthur Alexander-Alfred Stern production. Stars James Dunn, Florence Rice. Directed by William Nigh. Screenplay by Morey Amsterdam from Milt Gross' original story; camera, Robert Cline; editor, Charles Henkel, Jr. At New York, N. Y., dual, week April 4, '43. Running time, **59 MINS.**

Webster Frye.....James Dunn
Jackie Frye.....Florence Rice
Mabel.....Mabel Todd
Harmony Jones.....Sam McDaniel
Ben Bowron.....Robert Dudley
Herbie.....Eddy Chandler
Police Chief.....Jim Toney
Smoothie Lewis.....Robert Bice
Josie.....Renee Carson
Killer Blake.....Tony Ward
Ted.....Anthony Caruso
Harold.....Eddie Foster

With James Dunn and Florence Rice in principal roles, producers here have turned out a neat little farce comedy, suited for the dual combos. Milt Gross' original has been scripted into lively fare by Morey Amsterdam.

Yarn about a honeymooning couple that bumps into gangsters after the hidden diamonds, an empty coffin, an eerie country house with its trap doors, sliding panels and other trick gadgets is played with tongue-in-cheek attitude for real guffaws. Director William Nigh keeps the many plot ramifications on an even and plausible keel, and most events turned into solid laugh material. Meaningless title is a handicap; otherwise, it's forthright comedy fare.

James Dunn, once a major company potential, shapes up like his old self as the groom who finally decides the quiet country house (picked for a honeymoon) is an exact replica of Grand Central station. Florence Rice, capable young femme lead, tries her hand in a comedienne role as his wife with nice results. Mabel Todd, cast as the man-crazy, jittery gangster's moll, also contributes some funny moments. Sam McDaniel, too, is good as the frightened colored chauffeur. Robert Dudley, comparative newcomer, heads the support as the wry county hangman. Robert Cline's cameraing is excellent, while Charles Henkel, Jr., turns in a trim editing job. *Wear.*

LEVEY'S 'HAIRY APE'

Jules Levey plans to leave New York for the Coast within two weeks to start production of the film version of Eugene O'Neill's 'The Hairy Ape.' Producer closed for the film rights last week.

He's mulling a releasing deal via United Artists or Universal.

CAPITAN VENENO

('Captain Poison')
(ARGENTINE MADE)

Buenos Aires, April 16.

EFA production and release. Stars Luis Sandrini; features Rosa Rosen, Aline Marney, Joaquin Garcia Leon, Bertha Moss, Hector Quintanilla, Maria Ramos, Gregorio Verdi, Alberto Ballerini, Lalo Bosch, Jose Krause, Vicente Alvarez. Screenplay by Enrique Amorim and Roman Gomez Masia, original by Pedro A. de Alarcon. Reviewed at the Broadway, Buenos Aires. Running time, **90 MINS.**

(In Spanish)

This is the first dramatic role attempted by Latin comic Luis Sandrini, and it doesn't come off too well. Like other Latin players (and a good many outside Latin America), Sandrini wanted to do something more than the kind of parts that brought him fame and cash. 'Capitan Veneno' is adapted from the work of a w.k. Spanish author, Pedro A. de Alarcon, and screen version turns out to be disconnected, full of weak situations, and only isolated effective scenes. Fact that it is Henri Martinent's maiden effort at handling the meg doesn't help.

Story tells with slight changes history of irascible soldier Jore de Cordoba, who was given the nickname Captain Poison because of his violent temper. Locale has been shifted to Argentina at end of last century. Wounded captain is taken to the home of a widow with two daughters whose attentive care soon finds i mark. One of the gals falls for him and little by little he comes around. Casting of Sandrini, in the opinion of most critics, was an error, but he does fairly well, turns in a generally intelligent performance. Rosa Rosen is o.k. and Aline Marney good in role added to the story.

There are some interesting interpolations, particularly a lancer's dance under the direction of Margarita Wallmann, but certain sequences seem out of place. Music by Alberto Soifer and photography by Roque Funes are above average. Pace is a little too dull throughout and dramatic highlights missing, but with proper exploitation it should do o.k. in interior situations where the rough-riding military motif is especially sought. *Ray.*

Cuando Florezca El Naranjo

('When the Orange Tree Flowers')
(ARGENTINE-MADE)

Buenos Aires, April 16.

Panamericana release of San Miguel production. Stars Angel Magana and Maria Duval; features Alita Roman, Felisa Mary, Juana Sujo, Rafael Frontaura, Francisco Lopez Silva, Homero Carpena, Mirtha Reid and Teresita. Directed by Alberto de Zavalia. Screenplay by Alejandro Casona. At Ambassador, Buenos Aires; running time, **75 MINS.**

(In Spanish)

Nice romantic comedy with enough of the poetic tone to appeal especially to Latin audiences, 'Cuando Florezca El Naranjo' appears a steady prospect for first-runners throughout the Americas and a solid followup which will pay dividends even though not sensational. Some of the starry-eyed connections are a little vague, but audiences south of the border like 'em and that's the best test. Albert de Zavalia, one of the best of the Latin meggers, has adroitly handled the sentimental scenes and his good taste is apparent in restraint which marks production in general.

Yarn concerns a handsome young prof who comes to a girl's boarding school. The daughter of the school's gardener, a moon-struck 'chica,' falls with a thud. She listens in as the 'maestro' tells legend of Mariquita and Martin Thompson, who were to marry 'when the orange tree blossomed.' Maria Duval, who plays the young girl's role with assurance and charm, imagines herself the reincarnation of Mariquita, but troubles develop from another score when a femme teacher pleads with the prof because she is about to have an illegitimate child. The young prof, to save [illegible], proclaims the expected infant [illegible] dark until schoolmarm finally confesses and romance is allowed to proceed without a hitch.

Magana still has signs of over-affected posturing, but all in all turns in a good job. Senorita Duval's role is reminiscent of her eternal Cinderella, but good presence and smart handling help. Alita Roman, in a dramatic support, and Juanita Sujo, who handles much of the comedy relief, are outstanding among featured players. *Ray.*

PASSION ISLAND

('La Isla de la Pasion')
(MEXICAN-MADE)

Maya Films release of EMASA Studios production. Stars David Silva, Isabela Corona. Directed by Emilio Fernandez. Story and screenplay by Fernandez; English titles, Herman G. Weinberg. At World, N. Y., starting April 30, '43. Running time, **93 MINS.**

Julio.....David Silva
Lolita.....Isabela Corona
Maria.....Pituka De Foronda
'Alligator'.....Chaflan
Captain Allende.....Miguel Angel Ferriz
'Toro'.....Pedro Armendariz
The Doctor.....Antonio Bravo
Coquito.....Chela Campos

(In Spanish; English titles)

After President Roosevelt's visit to Mexico to meet President Camacho, interest in all Mexican-made pictures naturally is increased. While this may not be the top Mexican production to come from south of the Rio Grande, it certainly measures up as stout fare for foreign-language theatres in U. S. In some respects it is reminiscent of first French-made productions launched in this country some five or six years ago. Picture should make coin for its American distributors despite difficulties the film had with New York censors.

One can readily imagine how much more vivid certain passages would have been without the censorial shears. Patriotic angle has been kept to the fore despite the unrequited love theme on which the director has focused must interest. Understood that the 'soldaderas' theme was particularly objectionable to the censors although long regarded as part of the military history of Mexico—that wives and sweethearts, or just camp followers, follow their loved ones in the army wherever they go. Implication, after censorial doctoring, is that those not married have gone along just to do the clothes washing for their men.

The annexation of Clipperton Island back in 1909 forms the historical background for this picture. Story revolves about the sending of a small detachment of men to Passion Island, to hold it in the name of Mexico. When revolution breaks out under the Diaz regime, the troops have to stay on for two years instead of four months. Result is that sickness, dissatisfaction and near-starvation confront the hardy band. It all winds up in a mutiny, with usual results—the captain is killed but the hero lives to carry on the Mexican tradition after the deserters are slain.

Main theme concerns a man, disappointed in love, who joins the colors to forget his sorrow. Then there is the beautiful cafe singer, madly in love with him, who goes along to the deserted isle to attempt to win his love. Tragic ending is in the familiar Latin-American tradition.

David Silva, handsome hero of yarn, has few opportunities to act but bespeaks possibilities. The director likely is to blame for making him such a silent, unbending hero. Isabela Corona, as Lolita the cafe singer, is reminiscent of Dolores del Rio, although having the added asset of being a capable singer. Chaflan, a top cinema comedian in Mexico, is acceptable as Silva's pal. Nice performances are contributed by Pituka de Foronda, as Silva's main heart interest; Miguel Angel Ferris, as the captain; Antonio Bravo, as the doctor, and Pedro Armendariz.

Emilio Fernandez' scripting is better than his direction, which is heavy-footed at times. This indicates that Mexican producers are headed in the right direction, and with Hollywood technicians now helping may soon supplant French productions in popularity. Herman G. Weinberg has done a trim job translating the Spanish into pointed English titles. *Wear.*

Metro Ties Zambalist

Hollywood, May 11.

Metro handed a new producer contract to Sam Zambalist, along with three pictures for summer and fall production.

Zambalist is one of the veterans of the Culver City production staff, starting years ago as an assistant to Hunt Stromberg.

'Essential' Unlikely

Continued from page 7

'essential' job listing is this: some 1,800 types of jobs are already listed as essential for the 35 essential activities, and the present thinking is to reduce rather than increase the number.

It's Womenpower, Now

[illegible], May 11.

First it was a shortage of manpower in local theatre circles, what with the draft. Now it's a shortage of womenpower. Local theatre men are going around in circles. Ushers and staff members which are now mostly girls, replacing the boys, are leaving the theatres for marriage to local enlisted men, flying cadets and officers.

Two local houses suffering the most are the Aztec and Prince.

Want Labor Laws Eased

Los Angeles, May 11.

Independent Theatre Owners are asking the State Labor Commission to relax the laws governing the employment of women in theatres, as a means of coping with the current manpower shortage.

Jack Y. Berman, representing ITO, pointed out that women are allowed to work any hour of the day or night in war industries, but are restricted to certain hours in the theatres. Large numbers of women have been employed as ushers and house managers since the war began.

Not Enuf Shows

Continued from page 4

machinist's mates. Their training schedule is a strenuous one which extends beyond academic and practical work in the three branches mentioned and includes a physical fitness program embracing commando tactics and other individual and group offensive and defensive preparations. After 20 weeks of instruction they are graduated and assigned to advance bases or to billets with the fleet. Of necessity, while here, they are restricted. The academic program carries through day and night classes, operating six days a week. Yet, during the weekend, when normally shore liberty would be given, it is necessary to keep 'aboard' the station because of totally inadequate transportation facilities connecting the base with Norman, which is three miles away, and Oklahoma City which is 20 miles away.

Unavoidable AWOL

One of the most common breaches of discipline here is AWOL; 98% of these men are over-leave through no fault of their own, yet under Naval law, punishment is mandatory. These men are punished because they sought a few hours entertainment and relaxation and could not obtain transportation for the return trip to the base.

To compensate for this, our commanding officer is bending every effort to bring as much entertainment as possible to the station.

Nowhere in the southwest is there a military establishment better or more completely equipped than NATTC. Streamlined trains from the west and east Coasts travel the lines through Norman and Oklahoma City. At either point our guests would be met and escorted to the station. Here they would be extended the warmest of hospitality, furnished with individual living quarters, given excellent food and transportation while aboard.

Our main auditorium is a well-appointed building, complete with a stage 80 feet wide and 40 feet deep. This stage is equipped with the finest in lighting and sound properties and other necessary equipment and apparatus. It has a permanent broadcasting booth for the convenience of radio technicians. This booth is elevated 12 feet above the stage and is 10 feet square; it furnishes the operators an unrestricted view of all activity on the stage. Permanent AC and microphone terminus are installed in the stage and in the booth, plus first-class, equalized telephone pairs, connecting with the Norman testboard and Oklahoma City broadcasting stations of CBS, NBC, Blue and Mutual. The seating capacity of the auditorium is 8,000.

Plaudit Worth Extra Day

You probably have noted that the Army and Navy establishments on the east and west coasts and near the cities of Chicago, Detroit, Jacksonville, etc., seem to have a monopoly on the commercial radio broadcast originations. Why more of the shows are not moved into the 'hinterlands' is not difficult to understand. The stars of these shows naturally wish to remain close to the scene of normal operations if possible, yet make a representative number of morale-building appearances amongst the Army and Navy camps nearby. Then too, there are those who make a tour, such as the current Bob Hope and Kate Smith swing across the country but don't seem to get off the main line and spread their cheer where it is needed most. In other words, the majority of the shows seem to be concentrated on a limited number of 'convenient' camps, while those of us who happen to be too far west for the stars from the east, and vice versa, are literally in the well-known middle.

Could not something be done about this problem? What if making NATTC at Norman is a bit off the beaten path and requires an extra day? Would not the deafening roar of appreciation easily compensate for it?

In this sector is concentrated varied Army and Navy activities. To mention a few, we have Fort Sill, Will Rogers Field, Naval Flying School, Naval Free Gunnery School, Oklahoma City Air Depot (with more than 20,000 men), Naval Air Station, Naval Hospital and Naval Air Technical Training Center. Morale is just as important here as elsewhere and because of the situation as outlined, it presents our officers with an even greater problem.

C. J. Woodhouse,
Lieut. (jg) USNR
Asst. to Welfare Officer.

"Them 'China' crowds will be the death o' me yet!"

The Paramount picture that beats the band!
Second week tops record first week at Newark Paramount

"CHINA" Starring LORETTA YOUNG • ALAN LADD
with William Bendix • Directed by John Farrow

Screen Play by Frank Butler • Based on a Play by Archibald Forbes

Paramount Pictures

Book "PRELUDE TO WAR," The Sensational 55-Minute Government Film That's Rental-Free!

SCREEN TIME: 55 MINUTES

If he could speak, he'd ask *you* to book "Prelude To War."

He'd want the folks back home to get fighting mad too!

"Prelude To War" will do it—and will help win this war.

It's as thrilling as a gangster picture because it *is* a gangster picture.

He gave a lifetime.

Mister, can you spare 55 minutes of screen time?

The U. S. Government presents "Prelude To War." Release May 27th. War Dept. prints gratis. Exciting accessories from National Screen Service. Sponsored by the War Activities Committee of the Motion Picture Industry, 1501 Broadway, N. Y. C.

Where to book it: Columbia—Boston, Des Moines, Los Angeles. M-G-M—Detroit, Memphis, New Orleans, Philadelphia, Pittsburgh. Paramount—Albany, Cincinnati, Denver, Oklahoma City, San Francisco. RKO—Dallas, New York, Seattle. Republic—Charlotte. 20th Century-Fox—Buffalo, Chicago, Cleveland, Milwaukee, Washington. UA—Indianapolis, Kansas City. Universal—Minneapolis, Portland. Warner Bros.—Atlanta, New Haven, Omaha, St. Louis, Salt Lake City.

STATE, N. Y.

Cy Reeves, Joan Edwards, Gus Van, Fred & Elaine Barry, Burns Twins & Evelyn, Stevens Bros. & Big Boy; 'Happy Go Lucky' (Par).

The State is considerably under its stageshow budget currently—not by design, but because there's a growing shortage of acts, especially headliners. All theatres are in the same predicament, but Loew's vaudfilmer is hit hardest in the Broadway zone by being in competition for talent with the niteries and deluxers, which can offer dates ranging two weeks and upwards.

This week's show here is an example of the problems now besetting bookers. The draft and USO-Camp Shows have virtually drained off the best available acts, putting the theatre bookers in a scramble for what's left, and this has worked out rather poorly for the State.

Bill is a straight variety affair, listless in its playing and dependent on only three of six acts for big-time entertainment. Of the three, however, only Gus Van and Fred and Elaine Barry delivered in clicko fashion opening night (Thursday), while Joan Edwards was apparently ill and not her usual boffo self in singing 'Great Day,' 'Black Magic,' 'Touch of Texas' and 'As Time Goes By.' Well-coiffed and gowned, she's a far better singer and song saleswoman than this catching indicated.

Van, with his character songs, and the Barrys, with three excellent dance routines, got excellent receptions from only a half-filled theatre. Lack of a strong marquee name, plus the fact that 'Happy Go Lucky' was milked at the Paramount for four weeks, accounts for the negative b.o.

Cy Reeves, once strictly a hoofer, is now a comic and shows promise. Right now, however, he's 'breaking-in,' though it's to his credit that he's doing a straight, rather than smart-alecky, m.c. job for the rest of the show. In his own spot he wastes several minutes tossing away gags, somewhat in the style of Henny Youngman, then starts to punch and gets over. A comedy takeoff on 'Old Man River' gets him started and from there on he delivers to the audience's liking.

Burns Twins and Evelyn, standard hoofing trio working on a mat, open and do okay. The twin males work chiefly as a team, while the girl is a toe-tapologist. Sixth act in the show is a bear turn. Stevens Bros. and Big Boy, once a feature with the late Ted Healy. It's a cute novelty, hokey and smalltimed in some respects, but something new, nevertheless, for the present generation. Three Stevens brothers, plus a fourth stooge, participate with the large and unusually friendly trick animal.

With the small complement of performers in the layout, Ruby Zwerling's band is spotted on the stage to make it look like a production. The idea is okay, but the drab setting is not. *Scho.*

CAPITOL, WASH.

Washington, May 7.

Jackie Green, Mel Hall, English Bros. & Marion Bellett, Lynn Allison, Sam Jack Kaufman's House Orchestra; 'Hangmen Also Die.' (UA).

Capitol's stage show keeps up with the season and goes circus this week. Revue opens with Sam Jack Kaufman's house orch in lurid red coats. Effect is carried out by backdrop of white tops and band on portable rollers.

Jackie Green is emcee. He introduces Mell Hall for some nifty tricks on the unicycle. Then the band is propelled forward for a trick arrangement of 'Smoke Gets in Your Eyes.' This number does not lend itself to solid sending, and most of the melody is obscured by instrumentation. Piece is saved by Lynn Allison's vocal, sung straight with a coloratura finish.

Green does his imitations of George M. Cohan, Al Jolson, Eddie Cantor and the Ink Spots by way of songs, and scores neatly. Then Bellett and English brothers for some knockabout acrobatics.

Gene Ford is going in for more production. It makes his stage look more important and gives the ordinary show a dash of glamour. Attendance Thursday late show good. *Arke.*

TOWER, K. C.

Kansas City, May 7.

Collins & Bailey, Johnny Hyman, Larry Tobler, Rolly & Verna Pickert, Dolores Bartmess, Tower Orch with Jack Parks & Marilyn Ballinger; 'Chatterbox' (Rep) and 'King of Cowboys' (Rep).

Better-than-average stage show combines with the dual screen billing to make the 'three in one' offering a good buy at a 35-cent top, and the gross appears to be headed toward a figure which will prove the point.

Tower orch segues from opening theme into a modern arrangement of 'Ragtime Cowboy Joe.' In modified cowgirl get-up, Marilyn Ballinger takes the vocal in nice voice.

Larry Tobler, heard later on his own as banjoist, takes over as m.c. and introduces Collins & Bailey, man and woman balancing team. Smoothest part of their routine comes when man lifts himself from floor to table on his hands with neat shifting of weight.

Coming on with his banjo, Tobler opens with 'Tiger Rag' in a style which the juves thought was out of this world. He follows with an arrangement of 'World Is Waiting for the Sunrise' as it might be played as a duet. Closes with a long-hair version of 'Poet and Peasant' overture. His banjo-plucking is okay, and merits the palm-whacking he gets.

'Discovery Night' winner is a young soprano, Dolores Bartmess, who sings 'Can't You Hear Me Calling, Caroline.' She gains poise as she continues, and begs off nicely. Next on is Johnny Hyman, who is billed as 'The Chalk of the Town,' and he makes word-squares on a huge blackboard with city and theatre names, current news headlines and other interesting trivia.

Closing spot goes to Rolly & Verna Pickert, dance team. Their first number is a customary tap. Then boy comes out on stilts for a bit of fast hoofing, and later is joined by the girl, also built up. They close with a fast jitterbug number on stilts, as the house orch goes all out behind them.

Despite rainy opening day, biz was good. *Earl.*

RKO, BOSTON

Boston, May 6.

Gene Krupa Orch (15); DeVal, Merle & Lee, The Radio Ramblers, Connie Manning, Gene Howard, Gloria Van, Roy Eldridge; 'It Comes Up Love' (U).

When Gene Krupa hits the RKO it makes little difference what else hits it at the same time. He's hot with the jivesters, and, well aware of his dependence on them, Krupa works his head off. The result is big stuff here, the whole show rolling along to plenty of round-the-clock biz.

The three all-out band numbers find Krupa pasting the daylights out of every kind of percussion gadget within range. In 'Who,' the lead-off tune, he goes to work on the snare, beating up an itchy-foot sort of rhythm which keeps the customers clutching their chair-arms. In 'American Bolero,' Krupa goes to work on a pair of timpani whose pitch is controlled by a foot gadget. The audience goes for it as it would an athletic contest rather than as music, but the point is it goes for it. The finale finds the drummer boy tearing the place asunder in 'Drum Boogie.'

For vocalists, the Krupa band boasts Gloria Van, whose stage carriage and vocal projection brings a whooping response for 'What Is the Good Word' and 'It Started All Over Again,' and Gene Howard, who gets the nod with 'Let's Get Lost' and 'As Time Goes By.'

For specialties Krupa offers Connie Manning, a tentative tapper with possibilities; DeVal, Merle and Lee, whose burlesque ballroom adagio dancing always takes the customers off balance and provokes plenty of laughter, and the Radio Ramblers, whose parody stuff is likewise solidly clicko. A special feature which drew down heavy applause was Roy Eldridge's hot vocal and trumpet soloing, the reception to 'Big Fat Mama,' 'Knock Me a Kiss' and 'St. Louis Blues' nearly equalling that of the skin-beating maestro himself. *Elie.*

OLYMPIA, MIAMI

Miami, May 5.

Will & Gladys Ahern, George Broderick, 3 Crandall Sisters, Blair & Dean, 3 Rays, Walter Witko & Orch, with Laura Kellogg; 'Flight for Freedom' (RKO).

Will & Gladys Ahern hold top spot on this week's bill. Their routine is expansive. Will's clever rope act and fresh gags are plenty enhanced by the tall, shapely and nifty looking Gladys who sings, dances and is very decorative.

Rating well also are Blair & Dean borrowed from one of Miami's favorite niteries. Young, nice looking and clever, they are graceful and thoroughly accomplished dancers. They were well received.

George Broderick's 'Off the Record' is an enjoyable bit of entertainment, using the phonograph for his songs and with facial expressions his own. Old stuff but still popular. George has been featured here for sometime in one of Miami's nite-spots.

The harmony trio of the Three Crandall Sisters carry their audience appeal more through their young, gay and pleasing personalities than through their singing.

The Three Rays, a young trio of slap-stick tumblers, get by for the same reason. Fair routine, but really good personalities.

Laura Kellogg, the very capable singer with Walter Witko's band, acts as emcee and does a noteworthy job. Witko's band has rounded into good shape and does a worthwhile job. Miss Kellogg's solos are plenty okay. Biz good. *Laur.*

STANLEY, PITT

Pittsburgh, May 7.

Lou Walters' Latin Quarter Revue with Mazzone-Abbott dancers (5), Shea & Raymond, Emile Boreo, Gaudsmith Bros., Barbara Belmore, John & Elizabeth Chadwick, Bob Fuller Sextette, Komorova Ballet (12); 'Slightly Dangerous' (M-G).

Lou Walters' unit is just about the best of the big nitery flash shows to hit the local deluxer. Guy, who has parlayed an idea into a million-dollar industry, demonstrates that he knows here what the score is in the theatre, too. His sumptuous sight shows in his Latin Quarters of Boston, New York and Miami Beach have been models of taste, tempo and mass appeal for cafe entrepreneurs to go by, and now Walters has expanded the formula into a film house presentation, and it works beautifully. The whole thing, in costuming, sets and talent, has the lush look of a miniature Broadway musical and 60 minutes hustle past in a kaleidoscope of color and entertainment.

Vaude lushly mounted, is actually what the Latin Quarter Revue amounts to, and it pays off handsomely. Aside from the opening number, a can-can routine, and the closing one, a patriotic finale, which are much too long, the unit's always on the move and the people are always on the beam. Keeps moving fast, and the shifts from full stage to in one are accomplished with just the right kind of turns to keep the changes from seeming at all obvious.

There isn't an act in the whole layout that doesn't register. Right after getaway number, Mazzone-Abbott troupe moves in immediately with their crash-bang, breakaway Apache number, and the revue's off to a flying start. Shea and Raymond, who have been stopping shows ever since they were with Benny Davis' 'Stardust' years ago, do it again, sticking exclusively to their eccentric comedy legmania without any chatter, and over bigger than ever.

Gaudsmith Brothers, who were around just a few months ago with their two dogs, which look like something out of an Orson Welles nightmare, clean up, and John and Elizabeth Chadwick turn in a classy ballroom adagio at the tag end of a pretty production number. Team's tops. Emile Boreo, original wooden soldier, continues to be a crack entertainer of extraordinary energy and showmanship; Barbara Belmore, a tiny, agile miss, starts out as a fanner and winds up a whirling dervish of turns, twists and remarkable writhings, and Bob Fuller 6 comes through with some rousing glee club stuff, scoring particularly with their medley of martial airs. Unidentified blonde, and pretty, is on for couple of vocals, alone and with the male chorus, and one of the latter also steps out for solo and duet work.

This is Walters' debut in Pittsburgh. Judging by the way his Latin Quarter Revue went over at opening performance this afternoon (Friday) he's welcome to come back again. Often. *Cohen.*

MARYLAND, BALTO.

Baltimore, May 9.

Bernice Claire, Watson Sisters (2), Helene & her violin, DeMay, Moore & Macy, Tom O'Neill, Nathane Bros. (2), Little Fred & his dogs, Carrol Warrington & House Orch. (8); 'Dixie Dugan' (Par).

Fullsome layout fails to click in playing. Watson Sisters are an exception proving the inherent sock of an experienced standard regardless of surroundings or audience at hand. Veterans halted proceedings solidly when caught in spite of mild reception accorded rest of bill by rather sparse gathering of stubholders. Layout is marshalled by Tom O'Neill as an emcee who tries hard with creaking material and a few spots of harmonica tooting and toe dancing in a later extended bit.

Nathane Bros. provide a good opening with acrobatics and instrumental tricks, which takes a dip through bad routining of Helene with her legit violin stuff alotted the succeeding spot. Femme fiddler has appeal and sells strongly with 'Gypsy Airs' and a nice working out of 'You'd Be So Nice to Come Home To,' but would add more stature to the layout in a more belated appearance away from the musical stuff provided by the Nathanes to round out their portion of the stint.

DeMay Moore & Macy, knockabout dance trio in ballroom travesty, provide the usual falls, throws and lifts and manage to garner some laughs and a good enough send off, after which O'Neill does his stuff with the mouth organ and the toe dancing business. Makes a spot for Bernice Clair to sell her legit vocals of 'Lamour,' 'As Time Goes By,' 'In the Still of the Night' and as an encore, 'Embraceable You,' all sold nicely.

Watson Sisters next with their crossfire in which they point gag after gag skillfully and interpolate good vocalizing and a bit of hoofery by Fanny which clicks solidly and earns a beg-off. Give layout some importance and save doings from dipping into a punchless setto. Little Fred and his unusual pooches whack out a noisy and exciting ball game in which the vari-sized canines go after rubber balloons with great eclat and considerable laff getting results.

Biz n.s.g. *Burm.*

ADAMS, NEWARK

Newark, May 7.

Shep Fields Orch (14) with Meredith Blake, Winik & Mae, Dick Haymes, Johnny Morgan, Carol Bruce; 'Shantytown' (Rep).

Plenty of flash represented in this 70-minute showcase, layout ringing down the curtain on the current Adams bandshow semester and winding up an eminently successful season for the house. Finale show is strictly upper case and spotting Carol Bruce in the lineup is the decisive clincher. Chantress packs plenty of appeal, and her radio rep (via Al Jolson's ether program) isn't doing the b.o. any harm, either.

Shep Field's latest 14-piece combo breaks down to two sections, nine reeds implemented by five rhythm. Bass and tenor saxes alternate in carrying the melody, mixed in with some crack clarinet obbligatos and steady rhythm shadings. Resultant antiphony is listenable, with a minimum of salient jump stuff. Band's rep includes the semi-classics, such as 'The Lost Chord,' a click specialty arrangement, 'The Anvil Chorus,' and Monti's 'Czardas.' Orch also gives out with 'Jump Fever' and a rippling rhythm arrangement that Fields discarded as steady fare about two years ago.

Meredith Blake vocals 'Murder' and 'Comin' in on a Wing and a Prayer,' gal catching plenty of kudos. Turns in a smart commercial stint.

Winik & Mae on with their standard hoofology and then Dick Haymes up front to baritone 'Without a Song,' 'As Time Goes By,' and 'I've Heard That Song Before.' Encores with 'Old Man River' and 'Night and Day,' and audience reaction indicated he could have stayed on for the remainder of the evening. Packs a strong vocal punch and had the femmes swooning.

Johnny Morgan's mimicry also over big, comic's insouciant brand of humor catching on after a slow start. Has a lively personality and style and delivery are good, but some of those old gags could stand a trimming.

In the closing spot, Carol Bruce cleans up with her song stylistics. Socks across 'Weep No More,' 'Old Black Magic,' 'Basin Street Blues,' and a George M. Cohan medley that's all-out. Gal's a trim looker, and her flawless mike technique makes her a natural for the stage milieu. Had to beg off after two encores. *Jona.*

CHICAGO, CHI

Chicago, May 7.

Georgie Tapps, Cross & Dunn, Mark Huling & 'Sharkey,' Ben Dova, Chicago Theatre Ballet (16); 'Edge of Darkness' (WB).

With a stageful of standard acts, headed by Georgie Tapps, who just completed a run at the Mayfair Room of the Blackstone hotel, and Cross and Dunn, whose following here is well established, the current bill shapes up as the most entertaining in weeks.

In addition, Dorothy Hild has produced two numbers with the house line of which the 'Spiralettes' routine, which closes the show, has been made effective and colorful by expert sychronized flooding of vari colored lights on the bizarre costumes designed by Francis Pallister, as the girls go through some exotic gyrations. Opening number has the girls dressed in factory garb for a modern machine age routine with 'Rosie the Riveter' woven into the musical score.

Cross and Dunn, in next-to-closing, were show stoppers. Audience could not get enough of their brand of singing and called them back repeatedly. Their repertoire consist of 'McCarthy,' special lyrics to the tune 'My Mamma Done Told Me,' an operatic satire; 'Pepsi-Cola' and a new song based on their efforts to enlist.

George Tapps opens with a tap routine to 'I Love You' accentuated by ballet whirls, as most of his numbers are; follows with a classy version of the rhumba and tops it all with a varied line of steps done to a medley of Gershwin tunes. A hit.

Ben Dova, following the opening line number amuses greatly with his drunk antics and falls and worked himself up to a sizable hand for his work on the swinging lamppost.

Sharkey, the seal, put through his tricks by Mark Huling, is a click. Tricks include juggling of balls, hoops, etc.; imitations of a lion roaring and an airplane, and the playing of 'Where the River Shannon Flows' on bells. Over big. *Morg.*

Dunlap (Ia.) Theatre Destroyed

Des Moines, May 11.

The Dunlap theatre, Dunlap, Ia., was destroyed by fire May 4, with loss estimated at between $15,000 and $20,000.

APOLLO, N. Y.

Teddy Powell Orch (15) featuring Dick Mains, Jack Palmer, Peggy Mann; 'Slim' Thomas, Canfield & Lewis, 2 Zephyrs, Billie Holiday; 'Night for Crime' (PRC).

House's policy of bringing in ofay bands carries on with Teddy Powell's crew, which leans heavily on the brassy side to the satisfaction of a jive-hep audience. Charlie Barnet, who just bowed out, was a heavy draw, and Powell's swingsters, coupled with Billie Holiday's warbling, should do all right at this normally colored house.

Band's presentation is full, sporting seven brass, five reed and three rhythm, with two of the trumpet men featured. First is Dick Mains, introed as a new find by Powell, and the teen-aged kid demonstrates an unusual knowledge of the horn. Other trumpeter, Jack Palmer, does riff singing, and scores with 'Sunny Side of the Street,' and 'Can't Give You Anything But Love,' as well as horn blowing on the latter.

Peggy Mann, long on the charm side, sounds weak and distant on her 'Let's Get Lost,' 'Murder' and 'Gobs of Love.' Gal has plenty of cute mannerism, and the weak vocals may possibly have been due to the p.a. system. She's with the band.

Regular vaude turns are opened by 'Slim' Thomas, who grabbed plenty of plaudits through fast footwork. Lad is tall and angular, and is plenty solid with original material. Canfield and Lewis, comedy turn, work with one man in the box, which registers, albeit weak in spots. Opener is laugh-getter, with Canfield presented as a singer, after which he does a pantomime as a vocalist. Clincher has Lewis twirling batons while dancing. Two Zephyrs, dancers, go through droll movements dressed in loud suits. Dead pans plus slow-motion antics are all laugh-getters, although the slow-motion fight, as their finale, is a little dulled by now.

Billie Holiday is still the master showgal. Sepia did five selections, and could have gone on indefinitely if Powell didn't break in with the National Anthem. List includes 'Embraceable You,' 'I'll Get By,' 'Travelin' Light,' 'Them There Eyes,' and 'Time Goes By.' Latter tune was also done by band, but crowd didn't seem to mind the repetition.

Biz good Friday (7) last show.

EARLE, WASH.

Washington, May 8.

Don Arres, Carr Bros., Lyda Sue, Roxyettes, Jo Lombardi's House Orchestra; 'Happy-Go-Lucky' (Par).

This is a 'good neighbor' program with a strong South American flavor. Opens with a snappy overture by the Lombardi band, and the Roxyettes glide on, colorfully costumed for a routine to the tune of 'Valencia.' Don Arres follows with his Calypso rhythms. This jitterburg matinee audience is not supposed to go for the Latin-American lyrics, which they can't understand, but Arres is a good salesman, with an infectious smile, and managed to win a couple of encores for his south of the border program. Lyda Sue, agile dancer, who can do cartwheels without using her hands, was especially well received in acrobatic dance routines with a couple of difficult tricks.

Trailers part for the Carr Bros., introduced by the Roxyettes in ship ahoy costumes. Backdrop is a battleship, which fits neatly into the Carrs' sailor makeup for some fast balancing. Show closes with the Roxyettes in riding habits for a routine to 'Spur of the Moment.' Harry Anger, by dressing up his stage, contrives to make these abbreviated shows play fast and smooth. *Arke.*

ORPHEUM, L. A.

Los Angeles, May 5.

Gertrude Niesen, Dave Apollon & Co., Jane Slater, Lime Trio, Seiler & Seabold, Al Lyons Orch (15); 'Cinderella Swings It' (RKO).

Gertrude Niesen, with her socko chanting and nifty appearance, gives a big lift to current week's bill at the Orpheum. Songstress, who knows her way with an audience, has made excellent choice of songs for her appearance and delivers them in her best style. Leading off is 'Annie Laurie,' followed by 'Black Magic' and 'Brazil.' For an encore at opening matinee, she came back with 'You'd Be So Nice to Come Home To,' closing with special version of 'Oh, Johnny.' Latter number gets three treatments, first a straight version, followed with aping of how Bonnie Baker would do it, and then a sexy Mae Westian rendition. Matinee house didn't want to let her off stage.

Dave Apollon and his diminished troupe of three Filipinos held the spotlight to close program, also having to beg off. Special arrangement of 'Begin the Beguine' with two guitars, bass, and Apollon's Russian string instrument, started slow but after exchange of patter, vocaling of 'There Are Such Things,' 'Sing Me a Song of the Islands' and 'Hawaiian War Chant' by one of Apollon's company, house went for act.

Al Lyons house orchestra opens

(Continued on page 54)

Metro-Goldwyn-Mayer's

STAR OF STARS

sets new record in Capitol,

N. Y. World Premiere!

JUDY GARLAND • VAN HEFLIN in "PRESENTING LILY MARS" with Fay Bainter • Richard Carlson • Spring Byington • Marta Eggerth Connie Gilchrist • Leonid Kinskey • Tommy Dorsey and his Orchestra Bob Crosby and his Orchestra • Screen Play by Richard Connell and Gladys Lehman • Based upon the Novel by Booth Tarkington • Directed by Norman Taurog • Produced by Joseph Pasternak • An M-G-M Picture

Book "Prelude To War" Released May 27th

Order Fanchon & Marco to Pay Atty. 75G by Reversal in Mo. Supreme Ct.

St. Louis, May 11.

Fanchon & Marco Enterprises, Inc., headed by Harry C. Arthur, Jr., last week was ordered by the Missouri state supreme court to pay $75,000 fees to John S. Leahy, local barrister, and two associates for services in connection with theatre leases and a film booking war in 1934. The tribunal reversed a decision of Circuit Judge Joseph J. Ward, who awarded F&M and two subsidiary companies recovery of $32,200 paid to Leahy, Lambert E. Walther and Harold F. Hecker as part of the agreed fee and ordering cancellation of $42,800 in unpaid notes for the balance of the fee. Interest increased the cash judgment to $33,500. The circuit court also was ordered to dismiss the F&M suit against the attorneys.

The high court held that the evidence in the 55-day trial did not substantiate the charges made that the attorneys had forfeited all right to compensation, based on the alleged failure of Leahy, chief counsel, to disclose to F&M his personal interest in one of the transactions involved. F&M charged that Leahy concealed the fact that he was owner of part of $25,000 in stock purchased by Allen L. Snyder in the two subsidiary companies that had been formed to operate the Misosuri, Ambassador and New Grand Central theatres. The first two houses are now operated by F&M, but the third had been shuttered for more than five years.

Judge Laurance M. Hyde, who wrote the opinion, held the circuit court decree 'made no findings of fact and disclosed little as to the views of the chancellor (Judge Ward) concerning the controlling issues. Consideration of the entire record,' Judge Hyde continued, 'causes us to reach the conclusion that the claim of misconduct based of nondisclosure of interest in 1934 was an afterthought raised in 1939 after payment of the balance of the $75,000 fee had become burdensome.' The other judges in Division No. 1 concurred in the opinion.

The attorneys, headed by Leahy, represented F&M in negotiations in 1934 to obtain leases on the Ambassador, Missouri and New Grand Central theatres and bringing about the institution of Federal and State anti-trust proceedings in 1935 and 1936 against the large film distributors who threatened to withhold bookings from these theatres, the opinion states. Leahy has always denied F&M's statement of being an owner in the stock held by Snyder.

NOVA SCOTIA MINERS PROPOSE CO-OP CINEMA

New Waterford, N. S., May 11.

Cooperatives, who have penetrated merchandising, banking, farming, fishing, lumbering, are invading the theatre field. The first step in a plan to establish a series of picture theatres through the eastern provinces has been taken here, in this soft coal mining town of about 8,000. The town council, provincial and dominion governments have been asked to approve opening of a new theatre here, wholly for pictures, and to seat about 800. This would provide opposition for the Majestic, seating 500, and owned and operated by Fred Gregor, vet indie exhib.

Backing the promotion of the new theatre here is the United Mine Workers local. It is contended that the town is ripe for two theatres and that the prevailing local hunger for film entertainment cannot be fully gratified at the Majestic. It is proposed to establish the second house on a purely co-op basis, and involving a new building. It is requested that permission be granted for wartime construction owing to the need for a second house to maintain public morale.

The cooperative has been increasing in strength in Nova Scotia, and 'co-op' theatres have been proposed for a number of towns in the province; particularly where coal mines are located. The financing to be entirely by members of the cooperatives. Some of the co-op leaders have advocated a string of such picture houses, so as to assure getting the best of pictures at the lowest possible terms on rentals. The site for the New Waterford theatre has been obtained.

STUDIO UNIONS WANT IN ON THAT WAGE UPPING

Hollywood, May 11.

War Labor Board's petition to scrap the 'Little Steel' wage stabilization formula has resulted in a revival of requests for pay boosts by many film unions and guilds. Requests had been shelved for patriotic reasons when the 15% formula was decreed. Since then the WLB has agreed that the formula has been outmoded by the subsequent increases in the cost of living.

First to ask wage uppage in the film industry is the Screen Office Employees Guild, demanding a 7% tilt for 2,000 White Collar workers. Other groups are watching developments closely.

St. Louis Subsequents Pass Buck on Duals To Deluxers Via Resolution

St. Louis, May 11.

Operators of indie houses in St. Louis and St. Louis county who have been wrestling with the double-feature program problem for more than a year last week passed the buck back to the deluxers. At a meeting presided over by Fred Wehrenberg, owner of a chain of subsequent-run houses and prez of the Motion Picture Theatre Owners Ass'n of Eastern Missouri and Southern Illinois, the operators adopted a resolution drawn by Louis Ansell, of the Ansell Bros. circuit and sec-treas. of the house owners' organization.

The substitute for that offered recently by Harry C. Arthur, Jr., head man for Fanchon & Marco's interest here, provides that subsequent-run houses will play as single bills all features that are single billed at the deluxers. However, should a single feature be shown at the deluxers in conjunction with a stage show, that program shall be regarded as a double feature program, and the owners of the subsequent-run houses will be privileged to use another feature with the one shown with the stage show.

Wehrenberg is in New York city investigating the status of the elimination of double feature programs throughout the country, and is expected to have something more to say on the topic upon his return. Arthur has been advocating the return to single feature programs, starting June 1, as a means of conserving important war materials used in the manufacture of pix.

Goodwill Spiel Also Sells Pix for McManus

Lengths to which film salesmen are going these days in establishing goodwill with exhibitor accounts, as well as local goodwill for the account itself, is pointed up by an address delivered during the past week before a Rotary club by one of the more enterprising of New York sellers.

At the invitation of a local exhibitor in Boonton, N. J., Elliott McManus, salesman for 20th-Fox, covering northern New Jersey and upstate N. Y., spoke to the Rotary members of that town on production and distribution, mentioning several of his own pictures, of course.

P. S.—He closed a contract with Eddie Lachman, who operates two theatres in Boonton.

One Dead in Philly Fire

Philadelphia, May 11.

Fire Lieut. David Strubel collapsed and died while fighting a blaze on the roof of the Allegheney, Stanley-Warner nabe in the Kensington section of Philly on Saturday afternoon (8).

The fire started on the recently tarred roof while 300 children were watching a matinee performance of 'Shadow of a Doubt.' The moppets were led to safety by Martin Backel, an usher, Savery Fulginitti, a doorman, and William H. Morgan, an air raid warden.

Pitt's O'Donnell Fete

Pittsburgh, May 11.

Bob O'Donnell, Texas exhib and national chief barker of Variety Clubs of America, will be honored here Monday (17) at a luncheon which is to be attended by 300 biggest industrial, civic and social leaders in the community. Affair's being arranged by John H. Harris, founder of Variety Clubs and now its life-time 'Big Boss.'

O'Donnell is coming here especially for opening next week of new $50,000 USO-Variety Club Canteen. It'll replace the canteen which Variety Club itself has been operating here for last several months.

Twin City Indies Also Tilting B.O.

Minneapolis, May 11.

Twin City independents are following the lead of the Paramount circuit in upping admission prices a nickel and more. The big chain made the initial move when it tilted the scale in all of its downtown first-run spots excepting the twin bill Aster and Tower and several of its neighborhood situations in Minneapolis and St. Paul. Other Paramount neighborhood theatres will be raised in line with those of the independents.

Raising of the downtown first-run prices is a victory for the Twin City independent group which has contended that they were lower than in most other cities of similar size and that the spread between them and the independent neighborhood houses' admissions were insufficient.

In the 'A' Paramount loop theatres the 30c admission to 1 p.m. has been entirely eliminated. A 40c price is in effect from opening until 5 p.m. when the scale jumps to 55c, including tax, in place of the former 50c. The vaudefilm Orpheum top now will be 65c in place of 55c. The circuit's Uptown here, first-run nabe, goes from 40 to 44c top.

Newsreels Want Those European Invasion Pix

Prodded by the newsreels to get battlefront material, and fast, plans are in work today for a field director for all American newsreels covering the overseas front, with the chance that similar field directors may be established in other important war zones. Intention is to have this director handle all assignments of camera crews on the spot so any pending invasion of Europe may be captured by the newsreels and given speedy delivery to the U. S. Field director would act as liaison with headquarters, thus preventing delay in dispatching proper camera outfits to key outposts.

Understood that this is in answer to the beefs of newsreel toppers that the U. S. Army has been hogging the best news material either for so-called documentaries or for the Army newsreel. Coupled with this protest, the strong job done by the British newsreel units for the feature, 'Desert Victory,' is reported to have awakened military brasshats to the necessity of having trained cameramen on the battlefronts.

Drive to obtain more adequate war coverage seemingly stems partly from the squabble over 'Prelude to War,' the Frank Capra feature made ostensibly entirely for Army showings. Fact that some of the material that went into 'Prelude' came from Army sources revealed the fact that there had been considerable delay from the shooting date to the time released to the public. Both Lowell Mellett and the newsreels protested on the basis that the newsreels should have had this material originally. From this developed the rather apparent fact that some of the Army material had been delayed in going to the American newsreels, if ever offered to them.

With the Army seeking to get 'Prelude' into regular theatres, the newsreels naturally felt they were being left holding the sack if 'shots' in the feature had been held back so they could be inserted into the feature picture.

Baily's Defense Post

Los Angeles, May 11.

Tom Baily succeeded the late George M. Watters as director of the Amusement Industry Committee and the Theatre Defense Bureau.

As the new job requires full time, Baily will give up his work for the Industry Service Bureau and the Hollywood Victory Committee.

Spring Fever Seems to Have Bad Hub Reaction; Wave of Waywardness

Boston, May 11.

The onset of outdoor weather has renewed the critical teen-age problem, both for the city fathers and the pix theatres of downtown Boston.

It's been fairly quiet all winter, with only occasional vandalism, but nothing very serious has occurred for months. Buck-fever, however, seems to have taken hold of the younger element with the coming of balmy weather, and although most of the theatres have reinforced their personnel as far as possible, after the initial serious shortage of help, the disease is getting ahead of them.

Actual vandalism as such has not reappeared; the theatres have for the most part removed tempting hangings and other easily accessible acoutrements as aftermath to the Grove disaster. It develops mostly as sheer animal exuberance, plus the slipping moral standards more or less inevitable in wartime. The back balconies need constant observation for youthful indiscretions.

In a less serious vein, all the theatres have encountered another recent phenomenon: the failure on the part of the young males in the audience to remove their hats. This picayune item has been the source of constant irritation. Tampering with vending machines is likewise increasing.

On the outside, the sex situation is developing to alarming proportions, and is the springboard for a terrific newspaper campaign directed to parents. So black have they painted the situation, especially in regard to the susceptibility of the 15-year old girls who roam the streets, that one ranking military official has unofficially deplored the publicity, claiming it has given the boys the idea that if it's that easy, they'd like to take a crack at it themselves.

Song lyrics have likewise been getting the eye. Nothing official has been hinted, but the idea is that plenty of lyrics suggest it's a gal's patriotic duty to make the boys happy. Quoted as an example is 'You gotta give in if you want him to win——.'

WB BUYS 2 THEATRES LONG UNDER ITS LEASE

Philadelphia, May 11.

Warner Bros. last week announced the purchase of two theatres the chain has long held under lease. They were the Manor, Prospect Park, Pa., and the Stanley, Bridgeton, N. J. Price for both theatres was reported at $150,000.

Transfer of the title to the 3,000-seater Circle, also leased to Warners, from Mercantile Theatre Properties, Inc., to the Circular Theatre Co. was announced by the Albert M. Greenfield Real Estate Corp. Price quoted was $100,000 plus a mortgage of $1,050,000.

J. Palmer Lippincott has taken over the operation of the Castor from Theodore Kirmse.

Labor Giving Chill To Rickenbacker; Idea Not to Ballyhoo Him

Washington, May 11.

Labor has decided to ignore Capt. Eddie Rickenbacker in the rally scheduled for Constitution Hall May 21. After a preliminary announcement that the mass meeting would deflate the Rickenbacker candidacy for vice-president in the G.O.P. convention, the committee after discussion changed its plans.

The executive committee decided that to give Rickenbacker national prominence would provide added publicity for the motion picture story of his life. As a member of the Executive committee expressed it, 'We are not going to make Rickenbacker a national figure by concentrating our attack upon him. The rally will be devoted to expounding labor's national aims and is more concerned over reducing the cost of living by a genuine roll back of prices, and warning to members of Congress that labor is watching their votes in the reactionary drive to curb the organized worker.'

President William Green of the A. F. of L. and members of the executive committee are in sympathy with the purpose of the rally and will be among the platform speakers. It was the executive committee which advised the rally organizers to ignore Rickenbacker in the public addresses.

Sablosky Vs. Segall; Charges Dipsy-Doodle

Philadelphia, May 11.

A suit unique in local film circles was filed last week in Common Pleas court here by the Arcadia Theatre Co. against Charles Segall, one of the major stockholders in the company and a former vice-president. The action filed by Abe Sablosky, president of the firm, asked $35,000 damages from Segall, claiming the company was forced to 'overpay' that much in the recent purchase of the Arcadia because of 'fraudulent and unlawful conduct' of Segall. (The bill claimed Segall had 'secretly' tried to buy the theatre away from the company.)

The bill alleged that late in 1942 the directors of the Arcadia learned there was a prospective purchaser interested in making a bid for the theatre. A meeting of the directors was called and the purchase of the theatre was discussed.

Segall, it is claimed, recommended that the company should not buy the Arcadia and 'depreciated the value of the property.'

At subsequent meetings the owner of the property announced that he had an offer of $225,000 for the theatre. (The plaintiffs claimed they later learned that Segall had secretly made this offer himself 'acting through the device of straw parties.')

Rep's 'Seabees' Splurge

Hollywood, May 11.

Budget of $1,500,000, one of the highest in the history of the studio, has been allotted by Republic to 'The Fighting Seabees,' story of the Navy Construction Battalion.

Albert J. Cohen production will be made with Governmental cooperation.

SPG MEETS WITH H.O. EXECS ON PAY TILT

Seeking increases allowable under the Wage Stabilization Act to cover the second year of contracts in force with all distributors in N. Y., excepting Warners and Republic which the union will get around to later, the Screen Publicists Guild held its first negotiating session with homeoffice representatives on Monday (10).

In addition to wanting increases that will bring wages up to 15% more than earned on Jan. 1, 1941, in accordance with the Little Steel formula, the SPG is insisting on adjustments and job reclassifications where added duties are being performed or more important work entitles workers to extra pay. Some adjustments in this connection have already been made on an individual basis, including Warners.

Major L. E. Thompson of RKO and C. J. (Pat) Scollard of Par, who are members of the industry's labor committee, are representing their offices plus Metro, 20th, Universal, Columbia, UA and Monogram.

Jonas Rosenfield, Jr., of 20th, president of the SPG, heads the union negotiating committee which also includes one representative from each major, plus inter-company committees.

When the two-year SPG contracts were negotiated last May, it was stipulated that they could be reopened on wage scale along after the first year. With WB and Rep the initial year of the agreements do not expire until this fall.

Goldenson's Plane Tour To O.O. Theatre Pards

Leonard H. Goldenson, Par v.p. in charge of theatre operations, left Monday night (10) by plane on a tour of key points in which the company operates. He will also visit the studio at Hollywood. Striking for New Orleans first, he will also make Chicago, Salt Lake City, Phoenix and Dallas.

Karl Hoblitzelle, president of the Interstate Circuit, arrived in N. Y. Monday (10) on one of his very infrequent trips east to discuss theatre operating matters at the Par h.o.

MOTION PICTURE HERALD — MAY 8, 1943

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EXHIBITORS PROTEST AT FLOOD OF WAR FILM, ASK ENTERTAINMENT

Overwhelmingly preponderant exhibitor opinion holds that the theatre is vastly overfed with war pictures and themes of stress and strife. The preponderant demand is for entertainment, and entertainment of the sort that puts aside the cares of these war worn days, when every day fills the lives of the millions with intense emotional concerns.

This expression comes in a tide of letters of response to an inquiry from the editor of *The Herald* addressed to a list of representative exhibitors, covering the whole scale of theatre operations, and widely distributed geographically. The rate of response is high and the expressions are vigorous.

¶ "Our box office and our telephone information indicates that the people are fed up," observes A. H. Blank. "Escapist pictures are the outstanding box-office pictures of the war.

¶ "The factual pictures . . . the documentary shorts are acceptable and desired because of their brevity and the information they carry."

¶ Pertaining to those pictures of fact, which of course include the "war shorts" and pictures of government message, released through the War Activities Committee, comes the interesting observation of Irwin Wheeler, of the Prudential Circuit, that "the flood of war drama is making it difficult to find places on the screen for the propaganda, and the news."

¶ Out in Kansas City, Elmer C. Rhoden observes: "We get walkouts on the depressing type of war films. . . . It seems to me the public still wants war pictures, providing there is a good portion of entertainment, and they want all the news shots that can be had, preferring, of course, news of victories."

¶ R. J. O'Donnell of the Interstate Circuit and affiliated enterprises in the Southwest, says: " . . . With a knowledge of the coming releases, I am afraid we are going to be surfeited . . . the situation worries me."

So Right!

So Right!

BUSINESS *So Right*, TOO...170% OVER AVERAGE IN THE FIRST SEVEN LOEW OPENINGS! Nifty in Norfolk—lovely in Louisville—dazzling in Dayton—c'lossal in Cleveland—astronomical in Akron—record-wrecking in Richmond—sensational in Syracuse!

AND IT OPENS TOMORROW, CAPITOL, NEW YORK!

from United Artists—
So Right—Right Now!

MPTOA Hopes To Mediate Squawks Outside Decree

Strongly favoring some means of settling problems between exhibitors and distributors to which there is no recourse under the consent decree, Ed Kuykendall believes that the so-called Price and Product Committee set up by the Motion Picture Theatre Owners of America, of which he is president, will be of benefit to the indie exhib. Just what will be the position of the distributor, though most recognize many of the complaints of theatre operators are justified, especially in wartime, will depend on the nature of the grievances when they are lodged.

While the decree covers clearance, some run, forcing of shorts and other matters, it provides no avenue for relief with respect to film prices, sale of pictures singly or in blocks, arbitrary demands for minimum admission prices and related policies against which many exhibitors complain. Additionally, plenty of exhibs are squawking over percentage deals and the inability to obtain adjustments with certain exceptions when pictures fall down on them.

For Indies Only

Following last week's three-day board meeting of the MPTOA, Kuykendall stated that the Price and Product Committee established would be composed entirely of independent exhibs, since the affiliated operators are in a position to act for themselves. When the committee starts functioning, he added, it will be a clearing house for indie members of the MPTOA through which they can seek relief on various trade practices. With the assistance of Herman Levy, general counsel of the organization, the committee is now formulating plans for operation and will have a concrete platform worked out in the near future.

Levy, who succeeds Frank C. Walker as counsel for the MPTOA, will act as exec secretary of the Price and Product Committee. Serving with him will be Kuykendall; Max A. Cohen, of N. Y.; Lewen Pizor, Philadelphia; R. V. Harvey, San Francisco; Arthur Lockwood, New Haven, and Oscar Lam, of Rome, Ga.

The committee will receive complaints from regional MPTOA units, lodged on behalf of local members, and will seek to adjust them out in the field, but failing that will appeal directly to home-offices of the distributors.

Government Cooperation

Although pointing out that much of the business before the MPTOA board last week had to remain confidential, especially with relation to roundtable discussions with Lowell Mellett, of the OWI, and Allen Smith, of the Amusement Section of the WPB, as well as others, Kuykendall revealed that the meetings were indicative of constructive results.

He stated that both Mellett and the MPTOA now have a better understanding of the other's job and responsibilities, and that Mellett has assured the MPTOA the OWI would cooperate with the exhibitors to the fullest extent as long as the war effort was not hindered in any way. Among other things, Kuykendall expressed the opinion that shortly the exhibitors will reach a complete understanding with Mellett on the number of Government shorts that will be offered to theatres and the manner in which they will be paid for.

Allied's Meeting

Allied States Ass'n board wound up two-day session in Detroit last Thursday (6) with board approving the 42-page report by Abram F. Myers, general counsel, on the consent decree.

Other actions taken were to appoint a committee to check scarcity of film to see if real or artificial, to urge theatres to convert from oil to coal burners for which materials will be made available and the approval of a petition urging the War Manpower Commission to put the industry on the 'useful list.'

Benny's Next at WB

Hollywood, May 11.

Jack Benny will do 'Midnight,' a comedy - fantasy, for Warners. Screenplay, by Sam Hellman, is based on the story by Aubrey Wisberg and Jacques Thery.

Picture rolls in two months.

Ladies Day

Hollywood, May 11.

New variation of the old theme at RKO is 'Girl Replaces Boy.' Pearl Spencer and Saree Kaatz are the first femme messengers on the lot, pinch-hitting for lads who have been paged by the Army.

Studio will induct more gals as fast as Uncle Sam inducts the boys.

STIFF PRISON TERMS FOR THEATRE YEGGS

Pittsburgh, May 11.

Two men who pleaded guilty to the $7,500 robbery of WB's Stanley in February, 1942, were sentenced to prison last week by Judge G. Malcolm McDonald. James B. DeLucia, 47, a New York hoodlum and admitted leader of the gang, got 7½ to 15 years in the Western Penitentiary, and Freddy Bucknell, 31, of Akron, drew a 3-to-6-year term in the workhouse. Two other men who participated in the holdup have not yet been apprehended.

The four men forced Charlie Eagle, manager, to open the safe when he arrived to open the house. After taking the weekend receipts, they tied him and fled. DeLucia and Bucknell then telephoned Sammy Angott of Washington, Pa., former lightweight boxing champion, and asked him to drive them to Akron. They were caught there the following day, but it was shown conclusively that Angott had no knowledge of the robbery. About $3,600 of the loot was recovered.

Ray Blank Leaves Entire $297,702 Estate to Bro.

Des Moines, May 11.

Myron Blank, 31, is listed as sole beneficiary of the $297,702 estate of his brother, Raymond I. Blank, in the preliminary inheritance tax report filed in district court. Raymond Blank, treasurer of the Tri-States and Central States Theatres Corp., died March 7 of a heart attack. He was the son of A. H. Blank, head of the latter circuits.

Tax report listed assets of $65,000 in real estate, $27,602.37 in cash and bank deposits, $175,000 in stocks and bonds, $30,000 in insurance and $100 in personal property.

Joe Schenck's Pact

Continued from page 5

the general convention held in prewar years.

Skouras paid high tribute to Schenck and expressed pleasure that the latter had 'consented' to ink a new contract.

Confirming report in 'Variety' that 20th was dickering for the screen rights to Wendell Willkie's 'One World,' Skouras added that deal had not yet been closed because there was 'tough competition' for the book from two or three other majors. [Metro is one, as L. B. Mayer is anxious for the property.]

Understood that Col. Darryl Zanuck, who arrived from Washington early last week, is being consulted on the Willkie story and several other important properties which 20th is interested in buying.

Asked what company policy was, Skouras declared: 'Our first aim is to aid in the vigorous prosecution of war in any way we can. Our second is to entertain the world.'

No Manpower Worries at 20th

Hollywood, May 11.

Talent roster at 20th-Fox is stronger today than at any other time in the studio's history, in spite of the heavy drain on the younger element by the armed forces. William Goetz, production head, has built up the talent list by approximately 50% since last year.

Under contract today are 21 producers, 23 directors, 62 actors, 39 actresses, 37 stock players, 25 cameramen and technicians, seven composers and lyricists, three dance directors and three orchestras.

In addition to talent, the studio has rounded up the most imposing list of literary and dramatic material in 20th history. Prominent among them are 'Song of Bernadette,' 'Jane Eyre,' 'Keys of the Kingdom,' 'The Eve of St. Mark,' 'Victor Hugo,' 'Only the Stars Are Neutral,' 'Last Train from Berlin,' 'Happy Land,' 'One Destiny,' 'Salute to a Lady,' 'Guadalcanal Diary,' 'The Lodger,' 'Candle in the Wind,' 'Through Embassy Eyes,' 'Colonel Effingham's Raid,' 'Claudia' and 'Something for the Boys.'

WPB Kayos $5,000 Ceiling on Sets

Washington, May 11.

Formal announcement from the War Production Board, removing the $5,000 ceiling on the cost of material for use in any single set, was issued here today.

Under new regulations, effective July 1, producers will file requests for materials on a quarterly basis, the same as for raw film, and will be able to use as much material for any one set as they desire providing the total quarterly allotment is not exceeded.

Under the new regulations producers will not get more material than previously, but the more flexible use of materials is regarded as a major improvement in a difficult situation.

The old system was found impractical because in case of westerns and B pictures, sets of $200 or less were required while sets for A product often called for expenditures exceeding the $5,000 limit. In latter instance producers had to file special applications for additional material.

Under new regulations producers will apply for blanket authorization to begin construction for the calendar quarter following the date of the application. Applications must be made on form PD-200 and filed before June 1 and 30 days prior to each quarter thereafter.

Until July 1 producers will proceed as usual but any producer who has found the old procedure unsatisfactory may file revised form PD-200 and request allotments under the new regulations for the months of May and June.

RCA-Winchell

Continued from page 3

event the die would be cast, and the prediction is that the columnist would, under such circumstances, likely go off the air. It is, however, figured that every possible facet of repercussion from such an act would be first explored. The backwash of public and editorial opinion might be too great to conjure with.

The consensus of opinion among N. Y. network execs is that the Winchell-Blue crossfire can't keep up much longer and that one of the parties will have to make an extreme gesture.

Can't Hush-Hush Lambertson

Washington, May 11.

Blue-pencilling done on Walter Winchell's script for Sunday night's (9) broadcast by Mark Woods, Blue prexy, was futile. Original script announced that the son of Congressman William P. Lambertson, Kansas Republican, had appealed his 1-A draft classification and was seeking deferment as a conscientious objector. This is the same Lambertson who publicly attacked the war records of President Roosevelt's son, all in service. Despite Woods' hush-hush efforts, the Lambertson item came out.

Winchell ran it in his column this morning (11), and this afternoon young Lambertson reported to his draft board and withdrew his application for deferment.

Woods also censored names of Washington brass hats, who, Winchell said, were feuding and not tending to their knitting, therefore hampering the war effort.

WB's 'Army' at Strand, N.Y.

The Astor, N. Y., operated by Loew's, and the Broadway, controlled by the Shuberts, cannot have 'This Is the Army.' Warners has decided to place it in the Strand, N. Y., a WB showcase for first-runs which also plays bands. Film is slated tentatively to open there July 23. No band to go with it has as yet been set.

As a legit, 'Army' played the Broadway.

Sullavan in 'Havoc'

Hollywood, May 11.

Cast for Metro's version of 'Cry Havoc' was completed with the signing of Margaret Sullavan, absent from the screen for two years.

Other important roles are filled by Ann Sothern, Fay Bainter, Joan Blondell, Diana Lewis, Feli Franchelli and Mary Treen. Richard Thorpe directs and Edwin Knopf produces.

Literati

'Variety' Misses the Boat

New Haven, May 8.

Editor, 'Variety':

Your comments in the May 5 issue regarding the winning of the 1942 Pulitzer prize by 'The Skin of Our Teeth' are very interesting. There is, however, one item overlooked.

In filing his notice for your paper on the premiere performance of this theatrical braintwister back in October, the writer included the opinion 'Wilder has a prizewinning contestant in this one.' This sentence, however, was deleted from the published review on the theory, no doubt, that a hick from the sticks of New Haven couldn't possibly foretell what would strike the fancy of the learned gentlemen of the Pulitzer Committee.

As subsequent events have brought out, this lapse in editorial judgment has caused 'Variety,' the so-called crystal ball of show business, to deprive itself (to say nothing of this reviewer) of an opportunity to register as a superscooper.

Despite the above brushoff, you will note from the enclosed New Haven Register tear sheet that the writer did go on record, in print, with a prediction of the 'Teeth' Pulitzer triumph as far back as Nov. 14, 1942.

Yours for shorter and duller blue pencils,

Harold M. Bone

[Your New Haven correspondent].

Hennessey's Woollcott Letters

Joseph Hennessey, who is Alexander Woollcott's literary executor, is collecting Woollcott's letters for pubication next year by Viking Press. Woollcott was a voluminous and lively correspondent, and he kept all the letters he received from his friends—and enemies—but never made copies of his own. Hennessey therefore, must rely upon the assistance of the aforementioned friends and enemies.

Since many people are not aware of the laws of copyright, Viking Press points out that a letter, physically, is the property of the recipient, but only the sender (or his executor) can authorize the publication of its contents.

Those who have Woollcott letters which they wish to make available for the book may contact Hennessey at Viking, and if original letters are sent, they will be copied and returned.

Hennessey, who apparently has a weakness for reading other people's mail, is also collecting the letters of Frank Sullivan for publication by Viking.

'Where's Sammy?' as Book

'Where's Sammy?' asked President Roosevelt during his Casablanca powwow, referring to Time and Life's photographer, Sammy Schulman, and this suggested the title of a book which Random House will publish. Jake Wilk, Warner Bros. story editor, who may be interested in the film version, is responsible for the tag, which he gave RH's prexy.

Bob Considine will ghost, just as Considine collaborated with Capt. Ted Lawson on '30 Seconds Over Tokyo,' the Shangri-La saga.

Good Enough Reason

Why the new Jack Woodford book, 'Why Write a Novel,' has been issued by a Western publisher is easily ascertained from the work itself. Irascible Woodford takes terrific raps at eastern book publishers and editors, notably the latter type. Whether editors turned down the book for that reason, or whether Woodford failed to show them the volume for the same cause, is not known.

In any event, publishers are Murray & Gee, of Hollywood, understood to have formerly been book printers and now taking a flyer in publishing.

New Male Ed for Woman's Mag

Roger Dakin is the new managing ed of Woman's Home Companion, taking the post vacated by William A. H. Birnie when the latter was upped to the editorship. Dakin was previously on PM, and Birnie is also a former newspaperman, having been on the staff of the World-Telegram at one time.

Birnie's elevation to the editorship of one of the top women's mags is in keeping with the tradition that the best editors of mags for femmes are men.

Editor of Good Housekeeping is Herbert R. Mayes; of McCall's, Otis Wiese; Household Magazine, Nelson Antrim Crawford; Holland's, Tom Mann, and Woman's Life, Douglas Lurton. Ladies Home Journal has at least a man as co-editor, Bruce Gould, who jointly holds the post with his wife, Beatrice Blackmar Gould.

Birnie's predecessor on Companion was Willa Roberts. She quit to write.

Milton Eisenhower Resigns OWI

Milton S. Eisenhower has resigned as associate director of the Office of War Information to become president of Kansas State College, effective July 1. Board of Regents of the college will permit Eisenhower, brother of General Dwight D. Eisenhower, to remain in Washington until the end of August to clean up odds and ends of work.

Present plan of OWI director Elmer Davis is to abolish the post of associate director following Eisenhower's departure, parceling out the work among other top execs in the organization. It is understood one of Eisenhower's principal functions for the next few months will be to work out the plan for splitting his functions among those who will each get a piece.

In the Fuehrer's Face

Camp Stewart, Georgia, features in its library books which have been burned by the Nazis and banned in Germany.

Camp bulletin board lists the volumes on a large sheet with a caricature of Hitler giving a heil salute and uttering the word 'Verboten'.

Horrors of War

Employees of the Office of War Information, training at the Marshall Field estate at Huntington, L. I., for outpost assignments overseas, are required to wear rubber or rope-soled shoes so as not to mar the parquet floors in the mansion. If necessary, the OWI can get them special priority to obtain the shoes.

Through a slip-up in the OWI's preparations for handling the men, no proposition was made for food ration cards. Since the place rates as an institution, the men can't use their own ration cards. Consequently for the month's training

(Continued on page 55)

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A RE-RELEASE

with

SMILEY BURNETTE

and

JUDITH ALLEN

RA HOULD

JOSEPH KANE—*Director*

Screen Play by

JACK NATTEFORD • OLIVER DRAKE

Original Story by

JACK NATTEFORD

BUY U. S. WAR SAVINGS BONDS

A Republic PICTURE

OWI Leans Back So Far

Continued from page 2

OWI deferment review committee. Because he has been in New York for six months without being sent overseas, he is now considered in the domestic branch, even though he is employed by the overseas branch.

Even though the two draft bodies indicated their willingness to defer him for overseas service, the OWI deferment review committee has not even answered their letters. No passport or departure release has been obtained. And, just a few days ago, he was told that the appeals board and his local board are about to reclassify him 1-A. To date he has been paid more than $2,000 in salary, besides a substantial sum spent on him for travel, training, etc., and about $600 of his own money he has laid out for equipment.

Walter Krause's Position

Walter Krause, a former writer at station WQXR, New York, joined the OWI and, just a few hours before he was to sail for North Africa to do German language broadcasts, the OWI security officer refused him permission to leave, even though he had previously been okayed by the FBI, the Civil Service and the State Department. He is 4-F in the draft and is now sitting around the OWI office in New York at full pay, besides having paid out several hundred dollars of his own coin for equipment.

James Downward, who refused a commission in the Navy to join the OWI for overseas service, was 3-A because of his wife and child. While he was at the OWI training school at Huntington, L. I., his child died, whereupon he was reclassified 1-A. He became enraged and wrote a letter direct to Elmer Davis, OWI head in Washington. The latter turned the matter over to the New York office, and the matter has rested there. Krause is due for induction as a private soon.

Elmer Lauer, now in Cairo for the OWI, is slated for induction in October, his draft board has recently notified the OWI. However, the latter has done nothing about it so far, and is reportedly undecided whether to recall him or seek a deferment.

Thumb-Twiddling

James Ross, who quit a photographer's job with a Pittsburgh newspaper to join the OWI for foreign service, has also run into the no-deferment situation, although he is already classified 3-A by his draft board. He has been in New York two months and is merely sitting around with nothing to do. He intends returning to Pittsburgh to take his old job back.

Curtis ('Doc') Malsberger, a radio engineer formerly with the U. S. Bureau of Standards, joined the OWI and was sent overseas. However, arrangements for his passage were not properly prepared, so he was stalled in Trinidad, from where he kept cabling the OWI office in New York for two months before he could proceed to his post on the west coast of Africa. After being there for some time he became so irate at what he regarded as lack of cooperation from his home office that he returned home unauthorized, making the trip in a British Army plane. He resigned and is now at his home in Bethesda, Md. There is no draft angle in his case, as he is over age.

Extensive Demoralization

Although all the above cases are in the outpost branch of the OWI, the demoralization of the personnel extends through all the agency's departments, because so many of the employees have no way of knowing from day to day what their draft status may be. Even men with families, or those in jobs that would be deferred as essential in private industry, have no assurance that they won't be called for induction at any time.

According to those in the know, the department heads are not responsible for the situation. Most of them are anxious to put up a fight for their men, but are not permitted to do so. However, the OWI's deferment review committee, which is officially in charge of deferment matters, is unwilling to do anything in most cases, even under circumstances such as those cited above, where draft boards express willingness to grant deferments, or where the employees are rejected by the Army. Reason for the whole mess, as indicated previously, is the review committee's fear of being attacked by Congressmen.

Film Collection

Continued from page 2

Picture Engineers at the Pennsylvania hotel, New York.

Method of restoring paper photographs to celluloid was suggested by C. L. Gregory, motion picture engineer attached to the National Archives.

Films to be made available, the society was informed, include the complete works of D. W. Griffith while he was directing for Biograph, all the early films of Edwin S. Porter, including 'The Life of an American Fireman,' regarded as the first 'story film'; 'Rip Van Winkle,' with Joseph Jefferson; 'The Count of Monte Cristo,' with James O'Neill, the first feature-length film made in this country but never released; 75 old Keystone comedies heretofore 'lost,' and 50 films of the Frenchman Melies. Most of the latter reels were destroyed years ago in a studio fire.

No UN Film Pool

Washington, May 11.

Office of War Information has dodged the suggestion by British, Canadian and other United Nations reps to pool all U. N. film.

Estimated that cost of setting up complete record of all film shot by United Nations, documentary and war material, would be around $600,000.

OWI has no such appropriation available, but has turned the proposal over to the Library of Congress and National Archives.

For the Boys

Continued from page 4

into a camp five hours earlier to rehearse the nearly two-hour show. It's amazing, too, the seriousness of these kids. Mostly they range in age from 17 to 23, but they know the score; they know what part they can play to bring cheer to the soldiers and the sailors. It's time some recognition was given to the obscure people in show business.

Because, says Jenkins, about one-third of the servicemen before whom they play had never seen a live talent show before the advent of Camp Shows, the material is geared accordingly. Only one number is used from the Todd show, otherwise it's all special material written by Pvt. Mervyn Fisher, of Yank, the official soldier paper, and Alan Lipscott, radio scripter.

In addition to Jenkins, the unit comprises Betty Garrett, Betty Heather, Betty Deane, Ruth Godfrey, Jean Coyne, the Bond Twins, Billy Lynn, Margie Jackson, Bill Johnson, Lou Wills, Jr., Stanley Catron and Benny DeSeo. The line of eight girls doubles into the various skits and if there's no camp band around to play, DeSeo and Catron take care of the musical accompaniment on the piano and guitar.

WM. SAROYAN'S CHORE ON ARMY NEWSREEL

Private William Saroyan has been assigned by the U. S. Army Signal Corps to do the writing on a new 'screen magazine' to be released semi-monthly for showing to men in the Army, Navy and Marine Corps. The playwright was recently transferred from the Air Corps Training Film Production unit at Wright Field, Dayton, Ohio, to the Photographic Center in Astoria, Long Island.

Saroyan will work under Lt.-Col. Frank Capra and Lt.-Col. Emanuel Cohen, who will be in charge of the new film series. He will work with the editors in writing the commentary for the two-reelers, which will be distributed to domestic and overseas bases and camps by the overseas motion picture division of the War Department.

Although the new series will serve the purpose of a military newsreel, it will be done more in magazine style. Its aim will be to acquaint all of the men in the armed services with the work and exploits of various individual units. Navy and Marine Corps photo units, as well as those of the Signal Corps, will submit footage for inclusion in the reel. They in turn will be provided with lavenders from which they will be able to prepare prints as needed.

Considerable of the material used will be of a restricted nature, and no public showing of the pictures is contemplated. The Signal Corps will contniue to make, too, the newsreel—called 'Film Bulletins'—which it has been turning out for more than a year.

Lt. Cols. Barrett and Lord Now at Helm in Astoria

Washington, May 11.

Col. Melvin E. Gillette has been removed as commanding officer of the Signal Corps Photographic Center at Astoria, and assigned to duty with the Army Pictorial Service here, War Dept. announced last Thursday (6). Removal of Gillette was the major step, as Brigadier General William H. Harrison got under way his shakeup of his Army Pictorial Section. Reports here are that Gillette may get another assignment which will take him from Washington.

He has been succeeded at Astoria by Lieut. Col. Roland C. Barrett, formerly with the Signal Corps Photographic Laboratories at the Army War College here.

Lieut. Col. Robert Lord, of the Signal Corps, has been assigned temporarily to work under Barrett at Astoria. It had been rumored here that Lord, formerly with Warner Bros., would succeed Gillette. Lord had been in charge of production at the Western branch of the Signal Corps Photographic Center, at Hollywood.

Other personnel changes announced included the assignment of Col. F. W. Hoorn, of the Signal Corps, to the Signal Supply Service; and Lieut. Col. Charles S. Stodter of the Signal Corps, to the Army Pictorial Service. Stodter also comes east from the Hollywood Photographic Center.

Metro Signs Joe E. Brown

Hollywood, May 11.

Metro handed a contract to Joe E. Brown, who recently returned from a tour of military outposts in the South Pacific.

First chore on the Westwood lot will be comic lead in 'Mexico City,' a Kenneth Macgowan production with Carmen Miranda as femme topper.

Ed Gross' Play

Hollywood, May 11.

Ed Gross, former Monogram producer, is going in for legit production with Rosmary Taylor's 'Chicken Every Sunday,' as his first venture. Negotiations are now underway for top dramatists to doctor the play for Broadway opening this fall.

Gross plans to ultimately adapt the property for the films and major release.

Uncle Sam's Callboard

Continued from page 4

Asheville (N. C.) Citizen-Times, later a member of the Spartanburg (S. C.) Herald-Journal news staff and for several years 'Variety' correspondent, has completed the primary combat training course at this base and has been assigned to Replacement.

Sidney Barrows, Warner Bros. attorney, in homeoffice, leaves this week for Ann Arbor, Mich., to join the Army's military intelligence division. He will take a course of instruction there. Barrows understands the Japanese language.

Edward Cullen, RKO purchasing department, Army.

Attorney Saul P. Pryor

Saul P. Pryor, attorney with Jaffe & Jaffe, Army. He represented AFRA, AGMA and others.

Friscoers Carry On

San Francisco, May 11.

Don Staley, sales rep at KPO, commissioned in Navy.

Roy Andriesse, KPO sound effects, into Army Air Corps two days after his 18th birthday.

Milton Seropan, KPO salesman, Merchant Marine.

Bob Nisenson, stage manager of 'Meet the People,' has joined the Army as a volunteer officer candidate.

Brickey's Medical Discharge

St. Louis, May 11.

Marine Ray Brickey, former member of the Municipal Theatre Assn's warbling chorus, given an honorable medical discharge. He saw service in the Solomons.

Clyde Brown, manager of Fox, inducted at Jefferson Barracks, Mo.

Ditto, Bob Jones, former Metro booker here.

Lieut. Bert S. Freeman, former assistant manager of the Will Rogers, transferred to Camp McClellan, Ala.

Texie Holle, warbler at KWK, inducted at Jefferson Barracks, Mo.

Gals Getting Warlike

Hollywood, May 11.

Dorothy White, screen writer, WAACs.

Evelyn Albers, studio secretary, SPARS.

Sidney Barrows, studio attorney, Army.

Russ McClain, First Looey Now

Philadelphia, May 11.

Russell McClain, WPEN engineer, commissioned first lieutenant in U. S. Army Signal Corps at Ft. Monmouth.

Varner Paulsen, WIP production manager, into the Army last week.

Frank Kent, WPEN announcer, volunteer officer candidate in U. S. Army Infantry.

Becker Gals With Red Cross

Margaret and Roberta Becker, formerly with the George Abbott and Maurice Evans offices, respectively, have joined the Red Cross as nurses and are on their way to take up duty in Alaska.

Jack Banner, WNEW, N. Y., press agent, into the U. S. Maritime Service as a lieutenant, s.g. He will handle public relations and radio in Washington.

REGAN OFF TO COAST

Phil Regan checked in at USO-Camp Shows headquarters in N. Y. last Friday (7) after a brief volunteer swing of the camps.

He left for the Coast Friday night to complete his stint in 'Sweet Rosie O'Grady' for 20th-Fox.

New York Theatres

6th WEEK
Errol FLYNN-Ann SHERIDAN
In Warner Bros.' Hit!
"EDGE OF DARKNESS"
IN PERSON
Jan SAVITT ● Ethel WATERS
And His Orchestra — Super Songstress of the Century
Also
THE BERRY BROS. ● Bob DUPONT
Buy War Bonds — STRAND — B'way & 47th St.

3rd WEEK
The Thrilling Story of Former U. S. Ambassador
JOSEPH E. DAVIES
"MISSION TO MOSCOW"
Presented by Warner Bros.
HOLLYWOOD THEATRE
Continuous ● B'way & 51st St.

RADIO CITY MUSIC HALL
"THE MORE THE MERRIER"
Spectacular Stage Productions

MICHAEL TODD'S MUSICAL SMASH HITS!
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.
Both Productions Staged by HASSARD SHORT

LOEW'S State TIMES SQ.
Thurs. May 13
On Screen
Spencer TRACY
Katharine HEPBURN
"Keeper of The Flame"
In Person
NORO MORALES
And His Latin American Orchestra
DIAMOND BROS.

TYRONE POWER in CRASH DIVE in TECHNICOLOR
A 20th CENTURY FOX PICTURE
In Person
JIMMY DORSEY AND HIS ORCHESTRA
ROXY 7th Ave 50th St

"CHINA"
A Paramount Picture
IN PERSON
HARRY JAMES
And His Orchestra
PARAMOUNT—Times Square

Capitol
BROADWAY AT 51st STREET
On Screen
BARBARA STANWYCK
in
"Lady of Burlesque"
In Person
GEORGE JESSEL
JACK HALEY
ELLA LOGAN
Nat BRANDWYNNE and Orch

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M-G-M presents
William Saroyan's
The HUMAN COMEDY
Starring MICKEY ROONEY
Directed by CLARENCE BROWN
BUY WAR BONDS
ASTOR Continuous Popular Prices B'WAY and 45th ST

"THE OX-BOW INCIDENT"
20th Century-Fox Picture — Starring HENRY FONDA
RIVOLI — Broadway Between 49th-50th

RKO PALACE B'WAY & 47th St.
"AIR FORCE"
JOHN GARFIELD ● FAY EMERSON
"TAHITI HONEY"
SIMONE SIMON ● DENNIS O'KEEFE

SAVE TIME AND MONEY
New
Postal Telegraph
LONGRAM
100 WORDS
FOR TWICE THE COST OF A 10W WORD FULL RATE TELEGRAM
FULL DETAILS AT ANY OFFICE
Postal Telegraph

FRANK SINATRA Says:
"ALL OR NOTHING AT ALL"

LOCAL STATIONS BUILDING THEIR OWN FRANKENSTEIN VIA PROGRAM NEGLECT

Carlos Franco Says Their Robot Stance on Spot Announcements May Be Their Undoing—Deplores Downbeat of Station Individuality

Carlos Franco, chief time buyer for the Young & Rubicam agency, thinks that local stations are destroying whatever individuality they can still claim and are derelict in their community obligations by overloading their schedules with spot announcements and neglecting to produce marketable programs of their own.

Franco holds that, as a result of this situation, the average station, and that particularly applies to network affiliates, is neither fair to its community, its advertisers, nor to its own potentialities.

Local stations, declared Franco last week, have followed the line of least resistance in national selling to the point that they may be considered, generally speaking, as little else but 'announcement robots.' There are, Franco added, exceptions to the pattern, but these, he said, are amazingly few.

It is about time, Franco stated, that local stations began to realize that radio was not built on spot announcements and that the practice of depending entirely for entertainment on the networks, while the stations themselves crowd the vacant spaces with announcements, is inimical to the best interests of broadcasting, either as a business or a public service. With few stations capable of furnishing locally-produced programs, the national advertiser, said Franco, is forced to resort to network programs, or stay off the air altogether.

Solution

The only way that the stations can discharge their obligations to their listeners, as stipulated by law, is for them, argued Franco, to stop accepting announcements and apply themselves to production. The station, contended the Y. & R. executive, can make as much money out of selling a quarter-hour of its time as it can out of taking on four or five announcements within the same period. By furnishing its own programs the station will not only preserve its own respect and dignity as a creator of radio fare, but build a greater loyalty among its listeners.

Franco predicted that the reaction on the national advertiser front as regards the use of announcements was inevitable. The smart national advertiser, he said, was already aware of the waste that goes with the practice of bunching announcements. This advertiser knows that he can't anticipate a high percentage of identification for his product when his is but one of a succession of announcements. He can't see how the listener can experience anything but confusion when the sales messages of four different products are droned into his ear within the space of less than three minutes, such as the tailend blurb of a network program, a hitchhiker, a chainbreak announcement and the opening announcement of the succeeding network show. The impression, declared Franco, can't help but be a blurred one, and the result is not only a loss for the advertiser but a disposition on the part of the listener to tune out and avoid the mess.

The stations, concluded Franco, may think that they are riding on the crest of a prosperous situation, but, the sooner they give thought to the predicament into which their present attitude can lead them, the better it will be for local broadcasting as a public service and an advertising medium.

'Maxwell House' Closes July 8 for Summer

'Maxwell House Coffee Time' deserts the airwaves for the summer July 8, returning Aug. 26.

No replacement has been skedded for this show, featuring Fanny Brice, Frank Morgan, Hanley Stafford, John Conte and Frank Tours orch.

CBS' 30c Divvy

Columbia Broadcasting System directors declared a cash dividend of 30c per share on Class A and B shares ($2.50 par value) last week.

Divvy is payable June 4 to stockholders on record May 21.

Premieres

(May 12-30)

May 14

'Broadway Band Box,' with Frank Sinatra, Raymond Scott orch; produced by Herb Polessi, directed by Larry Berns; 11:15-12 p.m. Fridays; WABC-CBS; sustaining.

May 23

Philharmonic-Symphony, with Carl Van Doren as commentator; 3-4:30 p.m. Sundays; WABC-CBS; U. S. Rubber; Campbell-Ewald agency.

May 29

'Million Dollar Band,' with Barry Wood, Double Daters, guest batoners; 10-10:30 p.m. Saturdays; WEAF-NBC; Colgate - Palmolive - Peet; Bates agency.

MBS 5.1% Off In 1st Qtr. '43

Mutual billings for the first quarter of 1943 totaled $3,721,640, a decrease of 5.1% from the $3,920,986 recorded in 1942.

However, there was an increase of 6.3% for April, '43. This year the billings amounted to $961,918, compared to the $904,845 of April, '42.

BORGE INTO THE ARMY, METRO CANCELS RADIO

Victor Borge's five-minute series on the Blue network five nights a week has been cancelled by Metro, effective May 28. Pianist-comic, who went to the Coast last week for a spot in the studio's 'Meet the People' picture, is due for Army induction soon.

Donahue & Coe, the agency on the account, has taken an option on the 7:30-7:45 p. m. spot Mondays, Wednesdays and Fridays locally on WEAF, New York. The 'Schaefer Revue,' which now has the time, is going off the air.

Gunther Twice-Wkly. On Blue for General Mills

John Gunther bowed into his twice-weekly series on the Blue Network for General Mills two days after the web got the order through the Knox Reeves agency. The order came in last Wednesday (5) and the commentator did his first broadcast under the miller's banner Friday night (10-10:15 p.m.). The other spot bought for Gunther is Saturday, same time.

The hookup involves 56 stations.

Ode to the Millennium

By ALAN LIPSCOTT

The gang around the table,
Which numbered eight or nine;
Sat through the reading of the script,
And howled at every line.

When the gagman finished reading,
They all began to shout;
When he humbly said, 'too many gags,
Three minutes must come out.'

'No, no,' the orchestra leader cried,
'Don't touch a gag that's in it;
I'll cut my production number down,
And that'll take care of a minute.'

The singers crooned, 'for heaven's sake,
Don't hurt that funny script.'
Then out of the torch song that she sang,
A half a minute she clipped.

The agency rep then spoke his piece,
'To save each precious laugh,
I'll amputate the commercials,
To the tune of a minute and a half.'

To all you guys in production centres,
How beautiful this must seem;
But don't take it all too serious,
It's only a gagman's dream.

RUGGLES-BOLAND GET RANSOM SHERMAN SPOT

Roma Wine (Schenley) will replace its present Ransom Sherman program with a show headed by Charles Ruggles and Mary Boland June 3. The period will remain the same on CBS, Thursday, 8-8:30 p.m., and the Sherman setup will have had a run of 13 weeks.

The agency on the account, McCann-Erickson, of San Francisco, is bringing in Russ Johnston to produce the new stanza. Johnston, who headed all production of CBS programs originating from Hollywood, will have the title of radio director of the agency's new Hollywood office.

'Rancho's' New Format

Hollywood, May 11.

Russ Johnston, new Coast radio director of McCann-Erickson agency, has completely revamped Schenley's 'Grapevine Rancho' for Roma wine on CBS. Beginning June 3 format switches from situation comedy to variety, with Mary Astor dropping off 'Hollywood Showcase' to m.c. Other new talent includes Mischa Auer and Charles Ruggles. Guest acts also will be used.

Held over from the current setup are Carlos Ramirez, Latin singer, and Lud Gluskin's orchestra and chorus. Winding up the quarterly cycle are Ransom Sherman, Lionel Stander and Leo Carrillo.

4 Nets Gross $33,450,000 Total In 1st Qtr.; 12% Ahead of '42

The four national networks jointly garnered close to $33,500,000 in time sales for the first quarter of 1943, putting the quartet 12% ahead of the like period of 1942. For the month of March the joint gross revenue of the networks was $11,950,000, or 16% better than it had been for March, '42.

Following is a breakdown of the web figures for March and the initial quarter:

NETWORK GROSS TIME SALES

(Estimated)

FOR MARCH

	1943	1942	P.C.
Blue	$2,215,000	$1,370,000	+61
Columbia	4,460,000	3,970,000	+12
Mutual	940,000	1,050,000	—10
NBC	4,335,000	3,880,000	+12
Total	$11,950,000	$10,270,000	+16

FOR FIRST QUARTER

	1943	1942	P.C.
Blue	$6,125,000	$4,120,000	+49
Columbia	12,450,000	11,510,000	+ 8
Mutual	2,760,000	3,015,000	— 9
NBC	12,115,000	11,300,000	+ 7
Total	$33,450,000	$29,945,000	+12

Plenty Money Everywhere

Station reps point out that Philadelphia is not the only town where the premium-for-listening idea has taken deep hold. They report that this money giveaway device is spreading throughout the country and gives promise of reaching proportions akin to that once held by 'dish night' in the film exhibition business.

Practically all the money-for-listening stunts have the same basic key when it comes to picking the recipients. They must be able to identify not only the station and the program, but some code word in the program. The main purpose is to build up local ratings and the stunts go by such titles as 'Jack Pot Jubilee,' 'Dialing for Dollars,' 'I've Got Your Number' and 'Do You Know the Answer?' In the trade, the thing has often been described as a device for 'muddying the research waters,' but that hasn't deterred its progressive spread.

Blue Would Carry Afternoon Repeats Of P.M. Comm'l Shows on Other Nets

The Blue network is now offering to carry afternoon repeat broadcasts of evening commercial programs heard on other networks. This is a substitute for its original plan to air such shows via off-the-line recording. The network is willing to pay the difference in production costs between the live and recorded versions.

Although no contracts for the new arrangement have been made, General Foods is understood about to close for an afternoon rebroadcast of its 'Thin Man' series, regularly heard 8:30-8:55 Friday nights on CBS. Sponsors of various other established nighttime shows, including the top variety stanzas, are considering similar repeat setups.

Abandonment of the previous plan for recorded repeats of the evening shows, which would have involved waiting for the raising of James C. Petrillo's ban on transcription-making by musicians, resulted from pressure from the major sponsors of daytime programs on NBC and CBS. Foremost was Procter & Gamble, which sponsors 13 quarter-hours on the competing networks between 11 a.m. and 4 p.m. However, General Mills and other big daytime accounts also were concerned. Opposition was reportedly exerted through NBC.

Wm. Webb in Navy

William E. Webb, manager of NBC's public service promoting division, has been commissioned a lieutenant in the Navy and his post with the network will be filled by Arthur L. Forrest.

Webb joined NBC last year, coming from the Lewis Ayer agency in Charlotte, N. C. Before that he had been with WBT in the same city.

OPA Head Kudos Radio Assistance

Washington, May 11.

Nationwide radio is again playing an important part in informing the public on new Federal regulations, this time the rollback price ceilings which went into effect in 100 cities yesterday (Monday). Congratulatory telegram from Price Administrator Prentiss M. Brown has been received by Neville Miller, NAB prez, on behalf of the stations.

'Our field offices in the various cities in which the new OPA community top price program will be effective on Monday,' wired Brown, 'are reporting the splendid cooperation which their radio stations and networks are giving us. I am sure this aid in our fight against inflation will continue through the entire life of the program.'

RADIO'S NEW ROLE IN THE WAR EFFORT

Washington, May 11.

The Federal Communications Commission today (Tuesday) approved a request from the Pacific Coast Maritime Industry Board to permit KWA, San Francisco, to beam five-minute a.m. and p.m. daily calls-to-work to longshoremen in the Frisco area.

Normally the dockworkers of this booming Pacific port are notified by telephone as to where they are needed. But wartime activity has overloaded the lines to such an extent that longshoremen are reached (if at all) only with the greatest difficulty, thereby delaying the loading and unloading of war cargoes.

The workers will be expected to stay close to their radios during the periods when these calls to action are aired.

Bill Johnson Getting Edelbrau Singing Stint

Edelbrau variety show, heard Friday's on WOR, N. Y., changes featured male singers this week, when Bill Johnson, currently appearing in 'Something for the Boys,' Alvin, pinch hits for Clark Dennis, who is preparing for Army duty. Following week will see Jerry Cooper in the spot for four weeks, an old commitment.

Roy H. Durstine, agency for the account, signified that Johnson would be signed after the Cooper stint.

Philco Income Up

Philco Corp. net income for the first quarter this year amounted to $770,890, as against $595,035 in the corresponding quarter of 1942.

This is equal 56c per common share, as compared with 43¢ in the initial quarter a year ago.

2 EX-NAB MEN GET HIGHER ARMY RANK

Washington, May 11.

Two former NAB men, now in the radio division of Army Public Relations, have just been promoted here. Edward M. Kirby, father of the 'Army Hour' radio show and chief of the public relations radio division, has moved up from Lieut. Col. to Colonel. He was formerly NAB public relations director and was originally loaned to the Army on a part-time basis in 1940. Later he moved over full-time and was commissioned Lieut. Col. in May, 1942.

Frank Pellegrin, in charge of the planning division of Army radio public relations, has been promoted from Major to Lieut. Col. He was formerly director of broadcast advertising for NAB.

Dick Dudley's Wife, 27, Suicides in New York

Dorothy (Poo) Dudley, 27, wife of Dick Dudley, NBC staff announcer in New York, committed suicide Saturday (8) in their New York apartment. She was discovered by her husband, when he awoke and found her with her head in the stove, gas jets on. Later on, he discovered that she had taken an overdose of sleeping tablets.

Reason for her death was given as being ill for a year, and despondency over her husband's imminent entrance into the Army. Dudley is to be inducted Friday (14).

Reelect Blue Board

The Blue's board of directors reelected its full slate of officers Friday (7).

The officers are: Niles Trammell, chairman, executive committee; Mark Woods, president; Edgar Kobak, executive v.p.; Phillips Carlin, v.p. in charge of programs; Keith Kiggins, v.p. in charge of stations; Fred M. Thrower, Jr., v.p. in charge of sales; E. R. Borroff, v.p. in charge of the central division; Don E. Gilman, v.p. in charge of western division; Lunsford P. Yandell, v.p.; Charles E. Rynd, treasurer; Lewis MacConnach, secretary; Alexander D. Nicol, controller; Anthony M. Hennig, assistant treasurer; Robert D. Swezey, assistant secretary; and Christian Pfautz, assistant secretary.

NO FLY-SWAT TILL SEPT.?

Details of Chain Regulations

The basic changes in network-affiliated stations relations is required under the new FCC regulations, which the U. S. Supreme Court upheld Monday (10) are as follows:

1. No organization may own more than one network.
2. Networks are barred from signaturing exclusive contracts with their affiliates. Or contracts running for more than two years .
3. All network-affiliate contracts must allow for station option time and restrict the number of hours (to extent of nine hours a day) available for network sale on a station's schedule. The network is, however, prevented from taking an exclusive option on a station's time.
4. The station can no longer be required to sell its time on a national spot basis for the same card rate charged for that station by the network.
5. Network option time is exercisable on 56 days' notice instead of 28 days, as is now the arrangement.

Sup. Ct. Decision Highlights

Following are excerpts from the U. S. Supreme Court decision upholding the power of the Federal Communications Commission to regulate chain broadcasting, as written by Justice Felix Frankfurter:

The avowed aim of the Communications Act of 1934 was to secure the maximum benefits of radio to all the people of the United States. To that end Congress endowed the Communications Commission with comprehensive powers to promote and realize the vast potentialities of radio. Section 303(g) provides that the Commission shall 'generally encourage the larger and more effective use of radio in the public interest'; subsection (i) gives the Commission specific 'authority to make special regulations applicable to radio stations engaged in chain broadcasting'; and subsection (r) empowers it to adopt 'such rules and regulations and prescribe such restrictions and conditions, not inconsistent with law, as may be necessary to carry out the provisions of this Act.' These provisions, individually and in the aggregate, preclude the notion that the Commission is empowered to deal only with technical and engineering impediments to the 'larger and more effective use of radio in the public interest.' We cannot find in the Act any such restriction of the Commission's authority.

* * *

We would be asserting our personal views regarding the effective utilization of radio were we to deny that the Commission was entitled to find that the large public aims of the Communications Act of 1934 comprehend the considerations which moved the Commission in promulgating the Chain Broadcasting Regulations. True enough, the Act does not explicitly say that the Commission shall have power to deal with network practices found inimical to the public interest. But Congress was acting in a field of regulation, which was both new and dynamic. 'Congress moved under the spur of a widespread fear that in the absence of governmental control the public interest might be subordinated to monopolistic domination in the broadcasting field.' Federal Communications Comm'n. v. Pottsville Broadcasting Co., 309 U. S. 134, 137. In the context of the developing problems to which it was directed, the Act gave the Commission not niggardly but expansive powers. It was given a comprehensive mandate to 'encourage the larger and more effective use of radio in the public interest,' if need be, by making 'special regulations applicable to radio stations engaged in chain broadcasting.'

Generalities unrelated to the living problems of radio communication of course cannot justify exercises of power by the Commission. Equally so, generalities empty of all concrete considerations of the actual bearing of regulations promulgated by the Commission to the subject-matter entrusted to it, cannot strike down exercises of power by the Commission. While Congress did not give the Commission unfettered discretion to regulate all phases of the radio industry, it did not frustrate the purposes for which the Communications Act of 1934 was brought into being by attempting an itemized catalogue of the specific manifestations of the

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FCC HEAD SEEN DELAYING ACTION

If James L. Fly, chairman of the Federal Communications Commission, so desired, he could put the new rules on chain broadcasting into effect 55 days from Monday (10), the day the U. S. supreme court handed down a decision confirming the FCC's authority. But the impression in the broadcasting trade is that the result of conferences between NBC and CBS and Fly the date of effectiveness may be prolonged to Sept. 1, or later.

By that time the networks would have the peak number of advertiser commitments in the house and there would be no worry about the applecart being upset for at least a year. It is believed that the FCC will permit all existing contracts with networks to remain in force for the maximum of a year.

An assurance seems to prevail in network quarters that when all the alarum about the new rules is over it will be found that the change has been of minor moment to NBC and Columbia. The networks won't be able to maintain the old mandatory rights of time and acceptance, at least, on paper, but each web and its affiliates will be at the old stand doing business with mutual goodwill and security.

It is even believed that the 50,000-watters will show the same cooperation toward the networks as the smallest affiliate, instead, as had been previously feared in web quarters, of making themselves available to the highest bidder, whether it be network, spot account or big national advertiser, with ideas of setting up a super-watter network

Big Sponsors Seen Sticking

NBC and CBS feel confident that the big buyers of network time, like Lever Bros., General Foods and Procter & Gamble, will likewise adhere to their present clearance alignments, regardless of what effect the rules may have on the time-option relations between network and affiliate. Lever Bros., it is understood, has surveyed all the possible implications of the new FCC rules, but the indications from that sector are that it will stick along with the webs so long as a competitor doesn't make a break for the 'super-network' idea.

One of the odd sidelights on the situation is the role that the Mutual Network seems to have assumed for itself. It had fought the 'monopoly' issue to a victory side by side with the FCC, but now Mutual makes a show of backing away from the 'spoils,' if there are any to be derived from the triumph.

Some months ago the network's new president, Miller McClintock, set out to prevail upon the advertising world to forget about that old alliance with the FCC, even adopting the slogan, 'Mutual, the friendly network,' and Mutual having taken a new tactical position must stick with it, even if the Supreme Court says that it (Mutual) has been right all along. This change of tactics has not been passed up by Fly without a flick of sardonic comment.

The absence of Mutual from the same side of the table with the FCC will probably prove quite valuable to NBC and CBS when they take their grievances to the floor of Congress. It will be somewhat difficult now for Fly to cite just what network it is that is being victimized, and what with the present Congress making a fetish of anti-bureaucracy the chances for such relief legislation appear to be fairly bright.

Y&R Dropping News, Commentators; Finds Their Popularity Is Static

Following a sectional survey and analysis made by its own research staff, the Young & Rubicam agency has decided to unload its news program and news commentator commitments. The first move in this direction was the cancellation last week of most of the news spots which the agency had bought for Swan Soap (Lever Bros.).

From the data gathered in the survey, the agency came to the conclusion that news programs do not lend themselves to the possibilities of audience development as has come to be expected of other types of programs. As Y. & R. sees it, the ratings that go with news stanzas are pretty much static. The ratings reach a certain point and stop. An interim of hot news may hike the rating, but once the flurry of exciting dispatches is out of the way the program, as a rule, lapses back into its previous rating level.

Contrast with Entertainment

Y. & R. contrasts the foregoing pattern to what can be done to, and usually happens with, a program of entertainment persuasion. The latter's rating is flexible to hypoing by the device of analyzing the program for its weaknesses and introducing elements that will overcome the lag and boost the program's listening popularity several notches. This method, the agency has found, is not applicable to news programs.

The agency's probe has also made it critical of the interpolation of five-minute news programs on network schedules. Y. & R. has discovered that these periods can serve as an impediment, as far as ratings are concerned, to the succeeding network program. Also that it adds nothing to the rating or the preceding or following show. All such a news interlude can do is to break into the mood of the listeners and the evening's continuity of entertainment.

Home set owners, according to the Y. & R. view, are suddenly confronted with something that is entirely foreign to the spirit that the advertisers of the sandwiching programs seek to project through their entertainment fare. Instead of being properly mentally poised for the next session of entertainment, the listeners in the living room start talking about casualty lists and other disturbing matters.

Lawrence Now Producing Jolson-Woolley Show

Hollywood, May 11.

Bill Lawrence, producer of the 'Screen Guild Theatre,' took over the reins of the Al Jolson-Monty Woolley show from Bill Bacher, who is retiring from radio for a producer's berth with Warners.

Lawrence's deal with Pedlar & Ryan allows him to take on outside shows.

Miller Demands Congress Come To Aid of Radio

Washington, May 11.

Congressional action to modify the Federal Communications Act and halt FCC regulation of network business practices was demanded Monday night (10) by Neville Miller, president of the National Association of Broadcasters, following the Supreme Court decision upholding FCC network regulations. The court ote was five to two. Miller commented that 'radio has come of age and this fact must be recognized by Congressional action.'

He inferentially called for support of the White-Wheeler bill, which would radically change the FCC setup. Meanwhile, the FCC itself issued no comment when it learned of the Supreme Court's decision. James L. Fly refused to discuss the matter with the press.

Miller, who was less reticent, said: 'Hearings on the White-Wheeler bill to review the present communications act are set for May 25. Today's decision of the Supreme Court once more emphasizes the necessity for prompt Congressional review of the radio law in the light of present development of the broadcasting art.'

Russell Place, NAB counsel, directed attention to a remark made by Justice Felix Frankfurter, who issued the majority opinion. Frankfurter, quoting the late Justice Oliver Wendell Holmes, said: 'Legislatures are ultimate guardians of the liberties and welfare of the people in quite as great a degree as the courts.' Place said that this quotation applies directly to the network situation and the position in which radio now finds itself.

OWI Readies 4 New Net Shows

Washington, May 11.

Four new weekly half-hour programs, each to be carried by a different major network, are being readied by the Office of War Information. Assignment of the shows to the networks, and the exact starting dates, haven't been set.

The stanzas include 'United Nations,' taking an American soldier on a visit to the various Allied countries; 'Pass the Ammunition,' dealing with the relationship between the fighting and home forces; 'The Merchant Marine,' dramatizations of cargo shipping stories, and 'This Is Official,' offering general information and official Washington opinion.

6 Shows Hunt Network Spots

Two major agencies revealed last week that between them they are in a position to place five additional half-hour programs and a quarter-hour program on the networks if satisfactory time for the shows present themselves. The agencies are Young & Rubicam and William Esty.

Y. & R. has on the fire three half-hour stanzas and a quarter-hour session, while Esty is waiting to spot two half-hour shows.

ALEC TEMPLETON MAY STRETCH TO HALF-HR.

Dubonnet Vermouth (Schenley) may convert its present Alec Templeton series on the Blue Network from one of three five-minute periods a week to a single weekly half-hour. William H. Weintraub, agency on the account, disclosed last week that the change would largely depend on the 30-minute period made available.

The format of the revised package would be variety. Auditions will be held in a couple weeks.

WHITE-WHEELER FCC BILL HEARINGS MAY 25

Washington, May 11.

Congressional hearings on the White-Wheeler bill, scheduled for May 18, have been moved back to May 25.

The bill, favored by the National Association of Broadcasters, takes the teeth out of the Federal Communications Commission by splitting it into two parts and curbing the power of the commission chairman.

MAIZLISH BACK WEST

Will Try to Induce Cantor to M.C. Own 'Postoffice'

Harry Maizlish, general manager of KFWB, Los Angeles, now in New York, will leave for the Coast later in the week to try to induce Eddie Cantor to m.c. 'Let's Play Postoffice.' Maizlish will stop over in Chicago for two days.

The show, starring June Clyde and Harry Von Zell with Leon Leonardi's orch, is Cantor's idea.

'Brady' Vice Burns

Hollywood, May 11.

'Life with Fred Brady' will be the Ruthrauff & Ryan summer replacement for Bob Burns' Lifebuoy show.

Burns goes off the air July 8 for 13 weeks.

Networks' Statements

The Blue Network was the only one of the four national webs that had no statement to issue for the daily or trade press on the U. S. Supreme Court's decision upholding the FCC's authority to regulate chain broadcasting. The Blue's management did remark that it would 'go on doing and tending to business as usual,' and that its divorcement from NBC in February, 1942, should suffice to demonstrate where it stood on the issue at litigation.

The statement issued by Niles Trammel, NBC prez, follows:

'The majority decision of the United States Supreme Court holding that the Federal Communications Commission was within its jurisdiction in the promulgation and enforcement of the much-disputed network regulations is of grave concern to American broadcasters. We have had an era in which networks and stations, through collaboration, have been able to build the finest broadcasting service the world has ever known. This has been accomplished through private enterprise, with no interference on the part of the Federal Communications Commission with business relationships voluntarily entered into between networks and stations.

'With the present radio law given this broad interpretation by the Supreme Court, the Federal Communications Commission may endeavor to extend its regulations to cover prac-

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BLAYNE BUTCHER QUITS L.&M. FOR WHEELOCK

Blayne R. Butcher has resigned from the radio department of the Lennen & Mitchell agency to become radio director of the Ward Wheelock agency. Butcher will be stationed in Ward Wheelock's New York office and include the supervision of the 'Radio Readers Digest' show (Campbell Soup) among his duties.

Butcher had been with L.&M. for eight and a half years, during which time he bought time, directed programs and booked talent. He had previously been with WCAU, Philadelphia, and WLW, Cincinnati.

AFRA's Nix of 'Army' Casts Doubt On Future of Other Charity Shows

Cancellation of Chesterfield's four scheduled 'This Is the Army' broadcasts raises the question of the future status of other programs involving exceptions to the American Federation of Radio Artists code. Since AFRA has refused to grant a waiver for 'This Is the Army,' it may find itself in an embarrassing position in permitting the continuation of such commercials as 'Screen Guild Theatre' and 'Stage Door Canteen.' There may also be a question about shows, such as quizzes, etc., that use casual serviceman talent.

AFRA's objection to 'This Is the Army' was on its commercial aspect. The union had previously permitted cast members of the soldier show to appear on the 'All Star Vaudeville' program and on the Lux 'Radio Theatre,' but both those were for single broadcasts, which the AFRA code specifically permits. In refusing to waive its regulations for the Chesterfield program, the union took the stand that the proposed series not only involved using soldiers to sell a commercial product, but involved substantial profit for CBS and the Newell-Emmett agency.

AFRA's refusal, addressed to the Army Emergency Relief, which had requested the waiver, cited the fact that under the proposed contract Columbia would have received the full sponsored rate for 123 stations, besides gaining a smash program to compete with the 'Fibber McGee and Molly' and Bob Hope programs in the 9:30-10:30 period Tuesday nights on NBC, starting May 25. CBS has been unable to sell the time opposite those two top-rating shows, but if, as reportedly planned, the 'Army' series had been continued indefinitely, the network would not only have been able to compete with 'Fibber' and Hope for the first time, but would have done so with a minimum budget stanza.

The AFRA turn-down had several other aspects, however. One was the fear of the union's national board that, if an exception were to be allowed in the case of the Army, similar permits would probably have to be made to the Navy, Marines, Coast Guard, WAACS, WAVES, SPARS, Red Cross, etc. That would seriously curtail actor employment and would constitute unfair competition to the regular commercial programs.

There has been no explanation so far from Washington or elsewhere of the War Department's okay of a commercial deal for 'This Is the Army' for Emergency Relief, when the scheduled Joe Louis-Billy Conn championship fight for the same cause was cancelled because of the commercial angle. In calling off the bout at that time, Secretary of War Stimson indicated that he objected to the fact that Louis and Conn, as well as the promoters and others connected with venture, would share in the profits.

AFRA Burns at 'Pressure'

Although the Chesterfield plans for 'This Is the Army' were revealed in 'Variety' some weeks ago, AFRA was given no indication until late last week that a waiver of its code was involved. And when the request did come it was not from William S. Paley, CBS president, who personally worked out the deal for the program, or from Chesterfield or the agency, but was made by the Army Emergency Relief.

That was resented bitterly by the union's national board, which felt it was being high-pressured. When Lawrence Tibbett, AFRA president, went to Washington to confer with Brig. Gen. Irving J. Phillipson, the latter said he had not considered the various commercial factors involved, but explained that the Army Emergency Relief was committed by that time, as the contracts had been signed. When the situation became public Monday (10), with AFRA's refusal to grant a waiver, General Phillipson was said to have left on a vacation and could not be reached for further comment.

Meanwhile, A. L. Berman, attorney for Irving Berlin and president of the This Is the Army Corp., expressed approval of AFRA's action. 'I think they're justified in their stand,' he said. 'If it were a purely Army show we know AFRA would be the first to cooperate.' He asserted that contracts for the series had not been signed.

In turning down the request for a waiver for the program, AFRA was careful to note that it did not propose to have soldiers in uniforms to carry union cards, nor did it wish to force the payment of stand-by fees. Its decision was based entirely on the commercial nature of the program setup, the national board said.

May Involve Other Programs

What effect the situation will have on other commercial programs, such as 'Screen Guild Theatre' and 'Stage Door Canteen,' which involve AFRA waivers, is questionable. Probably nothing will be done during the life of the present contracts. However, there has always been some uneasiness that granting of waivers for those shows might ultimately involve complications with other series based on similar exceptions. There were difficulties several seasons ago with the Luella Parsons program for Lever Bros., and the show was forced to conform to the AFRA rules. It finally went off the air.

Similar situations have arisen with other shows using guest talent at lower than the guests' normal fees. In several such instances the AFRA affiliate union, the Screen Actors Guild, because of its dealings with the film companies, has brought in the factor of actor contracts with studios and the consequent obligation to make radio appearances for 'publicity' or 'exploitation' purposes. In addition, the SAG, as one of the participants in the Motion Picture Relief Fund, has always strongly backed the 'Screen Guild Theatre' program.

POP MUSICAL SUBS HOPE

Pepsodent will replace Bob Hope with a pop musical program this summer. The pinchhitter will co-star Johnny Mercer and Freddie Stack's band. The summer show will originate from Army camps.

Hope, who goes off his NBC Tuesday night spot June 29, is slated to leave immediately for a tour of U. S. Army camps in the British Isles. Foote, Cone & Belding is the agency on Pepsodent.

HANRAHAN LEAVES S-H TO BECOME ARMY MAJOR

Cincinnati, May 11.

James C. Hanrahan resigned last week as general manager and executive v.p. of the Scripps-Howard chain of stations to enter the school for military government at Charlottsville, Va., with the commission of major.

Mortimer Watters, manager of WCOP, Cincinnati, one of S-H stations, will take over the management of the group.

Bailey Axton Heads WTOP, D. C., Production

Washington, May 11.

Bailey Axton, formerly with Erwin, Wasey & Co. in a radio program director in charge of production at WTOP, CBS outlet in Washington. Appointment of Axton, who will aid Martin Wickett, was announced Saturday (8) by station manager Carl J. Burkland.

With Erwin-Wasey, Axton handled some top accounts, including: Consolidated Cigar, Barbasol, Dr. Edwards, Musterol and Primrose House. He also had his own program, 'The Singing Neighbor,' for Pertussin.

Eliot Subs for Swing

Major George Fielding Eliot will sub for Raymond Gram Swing when the Blue commentator goes on a three-week vacation following his May 27 broadcast. Swing will be back on the Blue for Socony-Vacuum Oil Co. June 21.

Eliot will be heard on the usual Swing time, Monday through Thursday, 10-10:15 p.m.

Fulton Lewis, Jr., MBC commentator on national affairs, left Washington Sunday (9) for a countrywide newsgathering trip which will carry him to the Coast.

Slightly Busy

Hope Emerson last week guested on 'Duffy's Tavern,' did her regular bit on the 'Joe and Ethel Turp' series, rehearsed for a summer replacement at the Young & Rubicam agency, made an appearance on WHN's (N. Y.) 'Gloom Dodgers,' stooged on the Jimmy Durante-Garry Moore Camel program, played a part on the 'Phillip Morris Playhouse,' did an audition for a new stanza under production at Transamerican and dickered with 20th Century-Fox for a part in a Gregory Ratoff production slated to start rolling June 15.

In her spare moments Miss Emerson scanned the 'help wanted' columns.

FTC Eases Strain On Radio Outlets

Washington, May 11.

Federal Trade Commission has suggested a method whereby broadcast stations can simplify clerical work necessary to assemble commercial continuity returns for submission to FTC. At the same time, the FTC has declared it sees no way to reduce the annual rate of rendering copies below the present average rate of four times a year per station.

In a letter to NAB, P. B. Morehouse, FTC director, explained:

'I suggest consideration of the following typical items which may serve to simplify some of the clerical steps in assembling commercial continuity returns submitted to the Federal Trade Commission pursuant to our regular station coverage.

'(A) Script is needed only on commercial announcements, or commercial portions of programs, designed directly or indirectly to promote the interest of products and commodities in commerce.

'(B) In the specified broadcast periods, where commercial announcements are repeated substantially, in similar words of like meaning, a single representative copy of the announcement is sufficient for our purpose, provided that the dates upon which the announcements were repeated are noted clearly on the face of the copy.

'(C) Where recourse is made to a form of ad lib announcements, using published advertisements or circulars as a basis for such announcements (and the stations are handicapped for typing service), marked portions of such advertisements or circulars, with the announcement dates noted thereon, may be submitted for our advertising scrutiny.'

COLGATE'S GRANDIOSE NEW SHOW BILLING

Palmolive-Colgate-Peet has chosen the pretentious title of 'Million Dollar Band' for the program that opens in the Saturday 10-10:30 p.m. period on NBC May 29. Show will consist of a 34-piece band headed by a guest leader; Barry Woods as regular soloist and the Double Daters mixed quartet.

The soap account will resume its stunt of giving away diamond rings to five women weekly for letters which associate their favorite pop songs with personal romantic backgrounds. Ted Bates is the agency.

Lowell Thomas Gets Poor Richard Medal

Philadelphia, May 11.

Lowell Thomas was awarded the Poor Richard Medal of Achievement by the Poor Richard Club, Philly advertising men's org., last Tuesday (4). The award was broadcast over the Blue Network, picked up here by WFIL. All during the broadcast an undercurrent of classical music came over the p.a. system. Investigation disclosed that the music was picked up by induction from a nearby F-M tower and could not be eliminated.

Cracked Edgar Koback, Blue v.p., who attended the ceremonies: 'That's the first time Lowell has ever broadcast with musical accompaniment.'

Rubin's Whodunit

Benny Rubin cut an audition for NBC last week. Show is a comedy-mystery half-hour, and backed by Joe Rines house band. Recently the comedian did a series for CBS titled 'Only Yesterday.'

Show is being handled by the Ed Wolfe agency.

Sup. Ct. Decision Highlights

Continued from page 31

general problems for the solution of which it was establishing a regulatory agency. That would have stereotyped the powers of the Commission to specific details in regulating a field of enterprise the dominant characteristic of which was the rapid pace of its unfolding. And so Congress did what experience had taught it in similar attempts at regulation, even in fields where the subject-matter of regulation was far less fluid and dynamic than radio. The essence of that experience was to define broad areas for regulation and to establish standards for judgment adequately related in their application to the problems to be solved.

* * *

That the Commission may refuse to grant a license to persons adjudged guilty in a court of law of conduct in violation of the anti-trust laws certainly does not render irrelevant consideration by the Commission of the effect of such conduct upon the 'public interest, convenience, or necessity.' A licensee charged with practices in contravention of this standard cannot continue to hold his license merely because his conduct is also in violation of the anti-trust laws and he has not yet been proceeded against and convicted. By clarifying in §311 the scope of the Commission's authority in dealing with persons convicted of violating the anti-trust laws, Congress can hardly be deemed to have limited the concept of 'public interest' so as to exclude all considerations relating to monopoly and unreasonable restraints upon commerce. Nothing in the provisions or history of the Act lends support to the inference that the Commission was denied the power to refuse a license to a station not operating in the 'public interest,' merely because its misconduct happened to be an unconvicted violation of the anti-trust laws.

Alternatively, it is urged that the Regulations constitute an ultra vires attempt by the Commission to enforce the anti-trust laws, and that the enforcement of the anti-trust laws is the province not of the Commission but of the Attorney General and the courts. This contention misconceives the basis of the Commission's action. The Commission's Report indicates plainly enough that the Commission was not attempting to administer the anti-trust laws. . . .

We conclude, therefore, that the Communications Act of 1934 authorized the Commission to promulgate regulations designed to correct the abuses disclosed by its investigation of chain broadcasting.

* * *

There remains for consideration the claim that the Commission's exercise of such authority was unlawful.

The Regulations are assailed as 'arbitrary and capricious.' If this contention means that the Regulations are unwise, that they are not likely to succeed in accomplishing what the Commission intended, we can say only that the appellants have selected the wrong forum for such a plea. . . . Our duty is at an end when we find that the action of the Commission was based upon findings supported by evidence, and was made pursuant to authority granted by Congress. It is not for us to say that the 'public interest' will be furthered or retarded by the Chain Broadcasting Regulations. The responsibility belongs to the Congress for the grant of valid legislative authority, and to the Commission for its exercise.

* * *

It would be sheer dogmatism to say that the Commission made out no case for its allowable discretion in formulating these Regulations. Its long investigation disclosed the existences of practices which it regarded as contrary to the 'public interest.' The Commission knew that the wisdom of any action it took would have to be tested by experience: 'We are under no illusion that the regulations we are adopting will solve all questions of public interest with respect to the network system of program distribution. . . . The problems in the network field are interdependent, and the steps now taken may perhaps operate as a partial solution of problems not directly dealt with at this time. Such problems may be examined again at some future time after the regulations here adopted have been given a fair trial.' . . . The problems with which the Commission attempted to deal could not be solved at once and for all time by rigid rules-of-thumb. The Commission therefore did not bind itself inflexibly to the licensing policies expressed in the Regulations. In each case that comes before it the Commission must still exercise an ultimate judgment whether the grant of a license would serve the 'public interest, convenience, or necessity.' If time and changing circumstances reveal that the 'public interest' is not served by application of the Regulations, it must be assumed that the Commission will act in accordance with its statutory obligations.

* * *

Since there is no basis for any claim that the Commission did not fail to observe procedural safeguards required by law, we reach the contention that the Regulations should be denied enforcement on constitutional grounds.

We come, finally, to an appeal to the First Amendment. The Regulations, even if valid in all other respects, must fall because they abridge, say the appellants, their right of free speech. If that be so, it would follow that every person whose application for a license to operate a station is denied by the Commission is thereby denied his constitutional right of free speech. Freedom of utterance is abridged to many who wish to use the limited facilities of radio. Unlike other modes of expression, radio inherently is not available to all. That is its unique characteristic, and that is why, unlike other modes of expression, it is subject to governmental regulation. Because it cannot be used by all, some who wish to use it must be denied. But Congress did not authorize the Commission to choose among applicants upon the basis of their political, economic, or social views, or upon any other capricious basis. If it did, or if the Commission by these Regulations proposed a choice among applicants upon some such basis, the issue before us would be wholly different. The question here is simply whether the Commission, by announcing that it will refuse licenses to persons who engage in specified network practices [illegible] criterion of 'public interest'), is thereby denying such persons the constitutional right of free speech. The right of free speech does not include, however, the right to use the facilities of radio without a license. The licensing system established by Congress in the Communications Act of 1934 was a proper exercise of its power over commerce. The standard it provided for the licensing of stations was the 'public interest, convenience, or necessity.' Denial of a station license on that ground, if valid under the Act, is not a denial of free speech.

* * *

Justice Black and Justice Rutledge took no part in the consideration or decision of these cases.

Transradio Wins $2,298 Verdict Vs. WCKY, Cincy

Transradio Press Service last week obtained a verdict of $2,298 against WCKY, Cincinnati, in a decision handed down by Judge John C. Knox in the N. Y. federal court. Transradio had sued the station for breach of contract.

The news service started the action in 1941 after L. B. Wilson, owner of the station, had ordered it in February of that year to remove its teletype and connecting circuit from the premises. The contract which was allegedly breached was made in July, 1939.

ATLANTIC DELAYING FOOTBALL DECISION

The Atlantic Refining Co., which usually starts making plans in May for autumn football coverage, has as yet done nothing this year about the pigskin situation. Uncertainty as to whether there will be college football was the reason offered by Atlantic's agency, N. W. Ayer & Son, for the watch-wait policy.

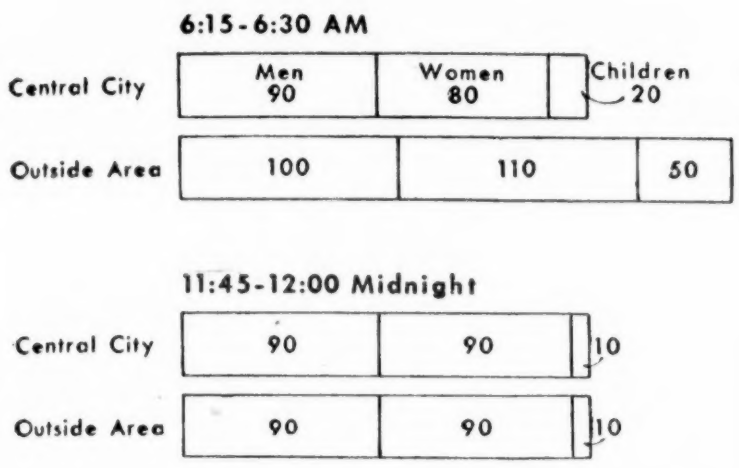
Collegiate, professional and service contests depend to a large extent upon Army and Navy attitude in addition to that of the draft boards and the War Manpower Commission, it has been pointed out.

CBS UNVEILS 'DIARY' SURVEY

COMPOSITION OF AUDIENCE

6:15-6:30 AM vs 11:45-12:00 Midnight

Number of men, women and children per 100 radio homes with set in use



Since the 'diary' study provides a quarter-hour breakdown of audience by sex as well as size, it is able to trace changes in composition as well as size of audience. The chart makes clear the transition of the audience as to both size and sex, sifting the two categories down to the point of comparing inside-the-city listening with outside-of-city listening.

MOST INTENSIVE LISTENING CHECK

Any CBS affiliated station may, on request to the network, obtain a copy of the presentation demonstrating the 'diary' technique of station audience measurement. CBS recently completed a survey of managed-and-owned stations as based on this originally developed technique, and the presentations are being made available so that the affiliates may apply the technique to their own surveys.

The first trade exhibition of the 'diary' technique and the results of the m. & o. survey will take place today (Wednesday) before a group of Lever Bros.' execs in Cambridge, Mass., and the following explanatory data (and charts) are the first published about the technique. The experiment involved a cost of $60,000.

For the first time the audience surveyor is able, through the 'diary' technique, to get past the radio home threshholds and telephones and measure a family's listening habits. The 'diary' technique goes even a step beyond the audimeter. It shows the actual composition of the home audience, as to men, women and children. The survey, as conducted by CBS, was based on an examination of listening report cards collected from 1,000,000 families. The material compiled from these cards gave an insight into the listening habits of each family at each quarter-hour of the day for seven consecutive days.

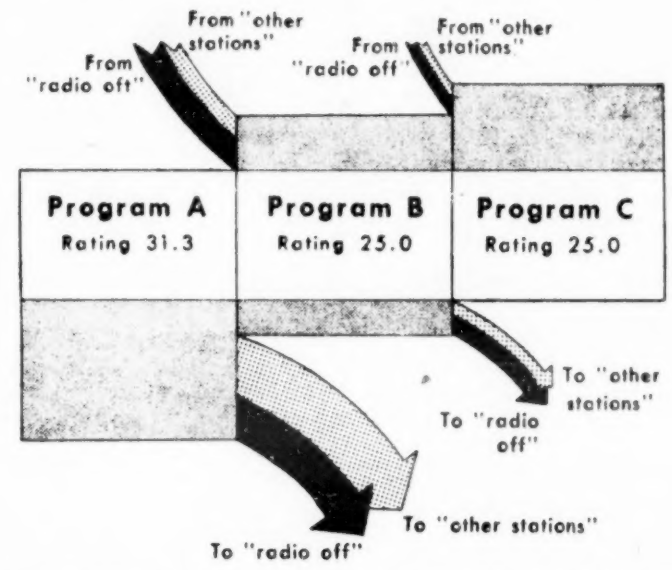
The study covers the whole area of a station: the home city and every county falling within the station's signal. It takes in non-telephone homes in these areas as well as telephone homes. It tracks the same family's dialing activities for a full week and for the first time offers a diagram for the guidance of program directors, since the latter can now find out for themselves whether the same audience sticks with a program or series of programs on a station, or whether the audience radically changes around the quarter-hour, or from program to program. It's the most intensive penetration into listening habits which has yet been produced for the industry.

Less Listening in Cities

Columbia's 'diary' technique discloses decided differences in listening habits in large categories of radio families which have never before been surveyed. It shows that homes within cities do less listening than homes in surburban, small town and rural areas, thereby indicating the distorted or limited index of listening that is obtainable by

(Continued on page 39)

ORIGIN OF STATION AUDIENCE



The above 'in-and-out' chart shows how a substantial part of the audience of Program A is lost because sets are turned off or are dialed to other stations. Even though program C gains audience from new listeners or people tuning in from other stations, the station involved in the chart has lost 50% of its original audience within a half hour, although quantitative rating would indicate only a loss of 20%. Charting of this sort provides program managers with a diagnosis of extent and reasons for switching of audience from station to station.

Educators Have to Be Reminded That Com'l Shows Can Do Best Educ'n Job

By HOBE MORRISON

One of the most significant statements at the recent Institute for Education by Radio, at Columbus, O., was made by Lyman Bryson, CBS director of education. It was merely a parenthetical remark, tossed off during a discussion of 'Radio in the Post-War World,' but its very casualness was in revealing contrast to the state of mind of most educators in regard to radio.

Referring to the use of war themes on educational broadcasts, Bryson said, 'Of course, we should never forget that the commercial programs, with their enormous audiences, can do more things than any educational program can do.' He went on to tell of a recent 'Fibber McGee and Molly' show and asserted, 'That broadcast undoubtedly did more to combat Black Markets than all the educational programs on the air could do.'

He added that he would love to have a chance to reach an audience with such a 40-odd-point rating and told those present that educators should realize the power of the top commercial shows to do a job in education. Such programs have much more educational effect than all the educational series combined, he added. After the meeting, in expanding his remarks, he explained that not only should [illegible] endeavor to give their programs the qualities of mass appeal for best results, but that sponsors and producers and writers of commercial shows should realize and try to live up to their responsibility as purveyors of mass entertainment and education.

Failure to see radio in terms of universal appeal, or, in other words, in commercial terms, was probably the most striking characteristic of the educational broadcasters. In nearly all their discussion meetings, they talked mainly of theories and intangibles, with little appreciation of radio as a mass medium. To them, commercial radio appeared to mean merely sponsored radio.

They apparently rarely thought of the term 'commercial' in its broader aspect—of something appealing and understandable to everyone, educated and uneducated, rich and poor, urbanite and farmer, alike. It was, in a way, the same old failure of educators to see beyond the walls of their classrooms.

Another notable aspect of the institute was the gigantic mass of hot air dispensed. Few of the speakers should have talked so much or so often, and some of them shouldn't have talked at all. There should have been fewer meetings, with more time allowed for the instructive or entertaining ones. Some of the sessions, apparently held mainly because they have become a habit, should have been dropped. And there should have been better summary reports, so those who missed some of the concurrent discussions could have gotten a general idea of what was said.

This year only one person apparently set out to gain the spotlight and notoriety by engaging in argumentative pyrotechnics. He caused a brief stir at the opening session, but hardly the excitement and comment he must have desired and expected.

One final thing seemed specially noteworthy. That was the fact that a record number, more than 700 people, took the time and trouble, in the face of wartime travel conditions and the difficulty of getting away from regular jobs at such a pressing time, to convene for the discussions. Most of them made the trip at their own expense.

Knight Joins F.C.&B. as V.P.; Setting New Campbell Program Minus Berle

Vick Knight, who resigned from the Milton Biow agency several weeks ago, has joined the Foote, Cone & Belding agency with the title of v.p. He will operate in Hollywood and his immediate concern will be the production of the show which Campbell Soup has bought as replacement for the Milton Berle stanza in CBS' Wednesday 9:30-10 p.m. niche June 2. Berle will have been on 13 weeks for that account.

The new Campbell session will consist of Jack Carson, m.c., Lud Gluskin, maestro, Johnny Johnson, singer, and guests. For Carson it will be a transfer from Camel's Friday night inning on the same network. His successor has not as yet been set by the cig account.

Knight will also take over production of the Pepsodent show this summer, since Norman Morrell, also an F. C. & B. Coast v.p., goes into the Army in July.

Kansas City—Jim Oliver is new newscaster at KCKN. He is doing six such stints daily.

Gregory Quits WEAF

Sherman D. Gregory, manager of WEAF, N. Y., since April, 1942, has resigned, effective May 22. NBC execs have no immediate successor in mind; Gregory says he will announce his plans shortly.

Gregory came to NBC in 1938, and was formerly manager of KDKA, Pittsburgh.

JAMES MELTON TO TOP SHOW IN ALLEN'S SPOT

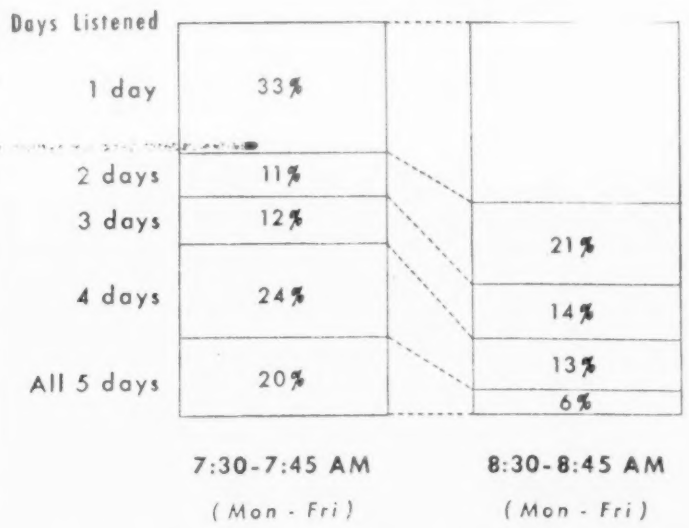
A half-hour musical show, with James Melton and Al Goodman's orchestra, will probably be the summer replacement for the Fred Allen show on CBS, late in June.

Allen reportedly will not be back on the fall show, having expressed a desire to take a year's leave of absence from his radio chores. Melton is currently concertizing and guesting on various radio shows.

Buchanan Agency, N. Y., handles the account for Texaco.

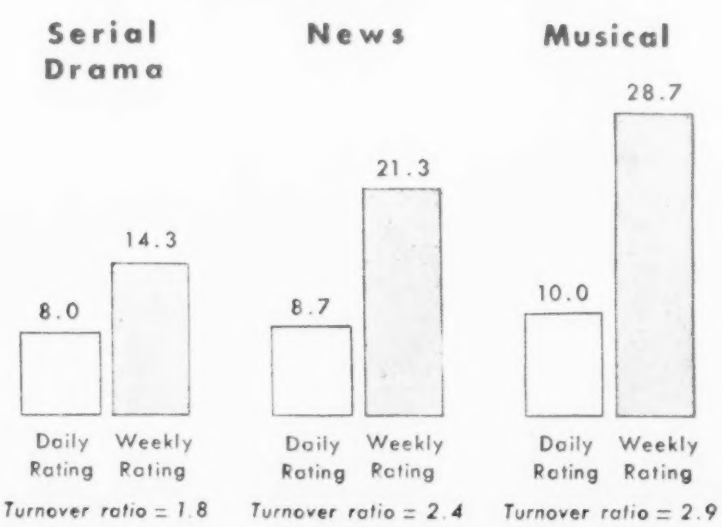
AUDIENCE TURNOVER

BY TIME PERIODS



As indicated by this chart, early morning listening habits are decidedly regular; those after breakfast very irregular. Radio audiences vary from faithfully regular to very fickle during different time periods. Some pro-

BY PROGRAM TYPES



grams, like dramatic serials, have more constancy of listener, hence a low turnover. Programs with less 'tune-in-tomorrow' appeal have less loyalty and larger turnover. The faithfulness degree is clearly traced.

'YOUR HOME-FRONT REPORTER'
Cast: Fletcher Wiley, Eleanor Steber, Frank Parker, Hugh Connover, David Broekman orch
Writer-Director: Gordon Auchincloss
25 Mins.; Mon.-Fri., 4 p.m.
OWENS-ILLINOIS GLASS
WABC-CBS, New York
(D'Arcy)

Fletcher Wiley, the folksy-frank expounder of homely platitudes, is teamed with soprano Eleanor Steber and tenor Frank Parker, with David Broekman's orchestra, in a new 25-minute series, which Owens-Illinois glass is sponsoring as an institutional five-weekly. It's a curious combination of program elements and, despite Wiley's skillful attempts as m.c., it doesn't quite jell into a smooth pattern, at least on the basis of the initial broadcast.

As 'Your Home Front Reporter,' Wiley opened the premiere installment with an intense, direct personal spiel to the individual listener that he wasn't going to do 'any long-winded commercials, no boxtops, no free packages of seeds for 10c to cover the cost of mailing.' No, he said, he just wanted 'to sell you on all-out cooperation in the war effort.' His formula on that was careful, intelligent buying, using what he called his 'inside lowdown' on foods, obtained through his research man in Washington.

With his next exhortation, about Black Markets, Wiley really turned on the steam, calling the criminal operators 'lice' and 'vermin from under the woodwork,' and such terms, and, somehow, working from that into the announcement of the next musical number. For his closing spiel he turned to philosophical bromides about pessimism. He finaled with a plug for Owens-Illinois containers for home canning and an urge for his audience to listen next day to Kate Smith's noontime comment program—incidentally, for a different sponsor, agency, etc.

For the musical portions of the premiere, Eleanor Steber sang 'Annie Laurie' expertly; Frank Parker pleased with 'A Pretty Girl Is Like a Melody,' and they duetted with 'Only a Rose.' David Broekman's accompaniments were passable. Hugh Connover is the announcer. *Hobe.*

'IRENE'S GRAUMAN APOLLO'
With Irene Cowan, Keyes Perrin
15 Mins.; Mon.-Thu., 10:45 p. m.
Sustaining
WOR, New York

Formerly heard over a midwest station, this wacky record-jockey program was recently brought to New York by WOR and is being aired Monday - through - Thursday nights as a local sustainer. It's kind of a cross between the Ralph Dumke-Budd Hulick 'Studio X' and 'Chamber Music Society of Lower Basin Street.' It has possibilities of building a fair local following.

Show is presented as a hokum 'theatre,' with Irene as the organist ('she's now rising from the pit, breath-takingly beautiful'), leading lady, interviewee and general kibbitzer. Keyes Perrin is announcer and stooge. It's all unabashed corn, though with occasional amusing touches on this hearing. *Hobe.*

'GAME PARADE'
With Arthur Elmer, Renee Terry
30 Mins.; Sat., 11 a. m.
Sustaining
WJZ-Blue, New York

Merely one more in the endless variations of the parlor game-quiz idea, 'Game Parade' is an innocuous item by and for kids. It takes five urchins from the vociferous studio audience and lets them compete on historical, practical and other questions, and tongue-twister quotations submitted by listeners. Prizes consist of war stamps. There's also a slogan contest for dialers.

Arthur Elmer is m.c., assisted by moppet-voiced Renee Terry. There's an organ for bridges, etc. *Hobe.*

Follow-up Comment

Basil Rathbone turned in a flawless performance as the Rudy Vallee guester Thursday night (6) via NBC. He excelled both as a serious actor and as a comedian. His serious contribution was the 'In Which We Serve' epilog, which had been selected by Hollywood network directors as one of the two best bits of dialog from a war film. It was done with great feeling and skill. The comic sequences which preceded this delivery found Vallee, Joan Davis and Rathbone in top form.

'Little Blue Playhouse' offered a grade-reader sort of dramatized story of the life of Gen. Jimmy Doolittle Saturday morning (8) on WJZ-Blue. The stock direction and performances accentuated the surfacey nature of the show. In contrast, a recorded speech by Doolittle himself, shortwaved from North Africa and inserted into the program, was natural and direct and effective. Some of the AFRA actors on the stanza should have heard the recording before they went on the air.

'Answering You,' the weekly shortwave confab series recorded by BBC and aired in New York by WNYC, was interesting and informative as heard Sunday (9). It dealt with the Black Market, its extent and methods, and what is done to combat it, in England and the U. S. When the program covers material of that nature it makes arresting listening, and, since it deals with evident truth, excellent propaganda. Incidentally, BBC wisely deleted part of the previous week's broadcast, in which a midwestern university professor related a Jewish anecdote. The U. S. portion of the show had originated at the Institute for Eduation by Radio, at Columbus, O.

Theda Bara, siren of silent film era, came out of retirement Saturday (8) to guestar on the Groucho Marx-Pabst Blue Ribbon Town program over CBS with effects that were altogether negative as to her seductive prowess. Despite a terrific buildup via Groucho's intro for the edification of a new generation, the erstwhile charmer failed to impress in one of those typical Abou Ben Groucho skits that tried to take up where Miss Bara had left off some years ago.

Fortunately, the scripters provided for just such an emergency, entrusting to Groucho the burden of the chapter. The comedian, in his usual stride, whammed over a sock laugh turn highlighted by a rendition of a multiple-cadenzaed 'Til the Sands of the Desert Grow Cold.' Donald Dickson, Virginia O'Brien, Robert Armbruster and the Blue Ribbon chorus were also in fine fettle for the stanza.

'March of Time' Thursday night (6) was a series of speeches. Except for a few brief intros the dramatization idea seemed to have disappeared from this program. Opening shot on the John L. Lewis strike offered splendid opportunity for dramatic excerpts; instead, it was a propaganda piece by Abe Fortas, Under-Secretary of Interior, tuned in from Washington. The three-dimensional x-ray discovery by New York dentists, Joe E. Brown's experiences in the Pacific, and the closing shot, emphasizing the helplessness of field artillery without anti-aircraft all made interesting listening material, but were still more speeches. Program opened with a closed mike.

'Grapevine Rancho' Thursday night (6), with Charlie Ruggles as guest, was well paced and well built. Leo Carillo's handling of one commercial avoided the usual 'commercial' letdown, and the Carillo gag of wanting to be a movie star, so he could be another Leo Carillo, was cute. Only Hoolihan vacillated between imitating Durante and Ed Gardiner, and the pun gag at the beginning about fraction-friction-fiction-fracture was old when the dinosaur was growing up.

'Transatlantic Call,' the CBS-BBC exchange series, took the listeners of both links last Sunday (9) to the southwest corner of the U.S.A. for a half-hour of sprightly narrated local color. The town was San Antonio, and the unfolding canvas, as put in words by Alan Lomax and m.c.'d by J. Frank Dobie, Texan folklorist, included Mexican mine-singers, a Mexican poet, a Texas rancher, cowboys, old settlers and fledgling fliers from a nearby aviation cadet center. Earle McGill directed.

Jack Eigen's show on WMCA Sunday night presented as guests the mothers of George Jessel and Milton Berle in a comedy routine. The mothers did takeoffs on their respective offspring in order to settle the question of better inheritance of the humorous approach to life. Their delivery was a little shaky at the start, but that fault cleared up as the program went along. The material was generally good. Mrs. Berle told one of the panhandler jokes in the typical Berle manner, while Mrs. Jessel clicked with a Jessel telepone routine.

'MUSIC FOR AN HOUR'
Cast: Frances Greer, Donald Dame, Benno Rabinoff, Milton Kaye, Joe Ripley, Alfred Wallenstein orch, chorus
Writer: Robert A. Simon
Director: Roger Bower
60 Mins.; Sun., 9 p.m.
Sustaining
WOR, New York

With musical shows sprouting like rumors this season, WOR, New York, last week began a new series, 'Music for an Hour,' which is now heard locally, but will probably spread to the network if and when a sponsored religious stanza can be rescheduled. There's also the prospect that if a bankroller comes up for half the program it might be sold that way. Meanwhile, it's an appealing and impressive show on its own.

The idea of the program is simply plenty of well-sung and played classics and semi-classics, with an occasional novelty arrangement or presentation for variety. Alfred Wallenstein is, of course, one of the most competent conductors in radio, and he's up to standard on this 'Music for an Hour.' Frances Greer is a pleasant lyric soprano, and Donald Dame an able tenor. Violinist Benno Rabinoff and pianist Milton Kaye are also skillful artists, the latter doing a standout job as soloist on 'Rhapsody in Blue' on the premiere broadcast. Joe Ripley is the announcer. *Hobe.*

ROBERT BELLAIRE
Comment
15 Mins., Sunday, 9 a.m.
Sustaining
WJZ-Blue, New York

Robert Bellaire is the latest addition to the Blue's commentator staff. Heard Sunday (9) on his second time out as a weekly analyst, Bellaire was, if anything, too polished in his presentation.

This approach, while expected of an announcer, is not the best recommendation for a news analyst. The analyst should sound as if he were deliberating the editorial significance of the news and not as if he were merely reading a script written by someone else, as does Bellaire. With a little more experience he should be able to overcome this shortcoming, for he has poise and an easy-to-take radio voice.

He was more the commentator and less the reader-of-news bulletins when he discussed the Far Eastern situation. Bellaire was former UP bureau chief in Tokio and had been interned there for six months following Pearl Harbor. Thus he was able to inject a conversational approach in reviewing and predicting the course of events in the Orient.

'BRAZILIAN PARADE'
With Conrad Nagel, Tito Guizar, General Eurico Gaspar Dutra, Bob Stanley orch
Writer: Jack Roach
Producer: Jack Roach
30 Mins., Saturday, 4:30 p.m.
Sustaining
WOR-Mutual, New York

As a goodwill gesture, 'Brazilian Parade,' presented in cooperation with the Office of Coordinator of Inter-American Affairs, has political merit. As entertainment, judged by the preem Saturday (8), it just failed to click, despite Tito Guizar's spirited singing, Conrad Nagel's smooth narration and a flowery dedicatory address by General Gaspar Dutra, Brazil's minister of war, who spoke from Rio de Janeiro in Portugese.

Guizar mentioned that he had clicked in Rio with 'Home on the Range' blended with a bit of 'Chatanooga Choo Choo' in Spanish. Perhaps he did, but it failed to register on the air. He was, however, much more impressive with several Spanish and Brazilian numbers and got strong support from Bob Stanley's orch.

Nagel's easy-going manner set the pace for the entire show, but aside from an interesting treatise on Brazilian rubber, there was little to indicate that our Latin American neighbor was being honored with a special series all of its own, and that this series would enhance U. S. prestige in Brazil. The spark that sets one program off from the rank and file was missing.

PINKHAM NEW RADIO HEAD OF ERWIN-WASEY

Charles Pinkham is the new radio director for the Erwin-Wasey agency.

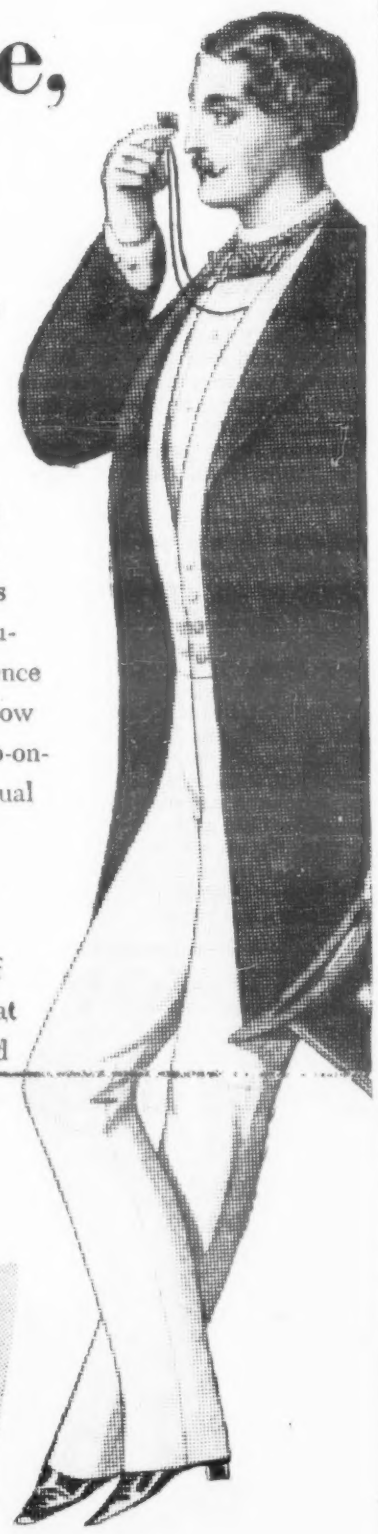
Pinkham, who is a member of the Boston family which controls the Lydia Pinkham compound, an E-W account, joined the agency's radio department about a year ago.

GF's Announcements On 103 Keystone Outlets

General Foods has placed a batch of announcements with the 103 stations comprising the Keystone Network (transcriptions). The schedule calls for three announcements a day, five days a week over a period of 26 weeks.

The various Post and Grape Nuts brands are involved.

The Duse, you say!



Yes, WOR-Mutual's new theatre of the air is the same famous Guild Theatre that thrilled to the magic words of Shaw, of Shakespeare, of Molnar. And yes, the magnetic voices of the Lunts, and Dudley Digges and Helen Hayes helped to mellow its wood and hallow its name. Thousands have sat in the Guild audience in 18 years of good theatre. Now millions can flip their dial to "two-on-the-aisle" at the New WOR-Mutual Theatre.

Well, that's WOR for you. Ever progressive, thinking of its responsibility to its listeners. If you can be proud and humble at the same time—we're that. And now, we ring up the curtain on what we hope will be a fresh success.

THE NEW WOR-MUTUAL THEATRE
243 West 52nd Street, in New York

That power-full station

WOR

at 1440 Broadway, in New York

National Award Winner

1941–1942–1943

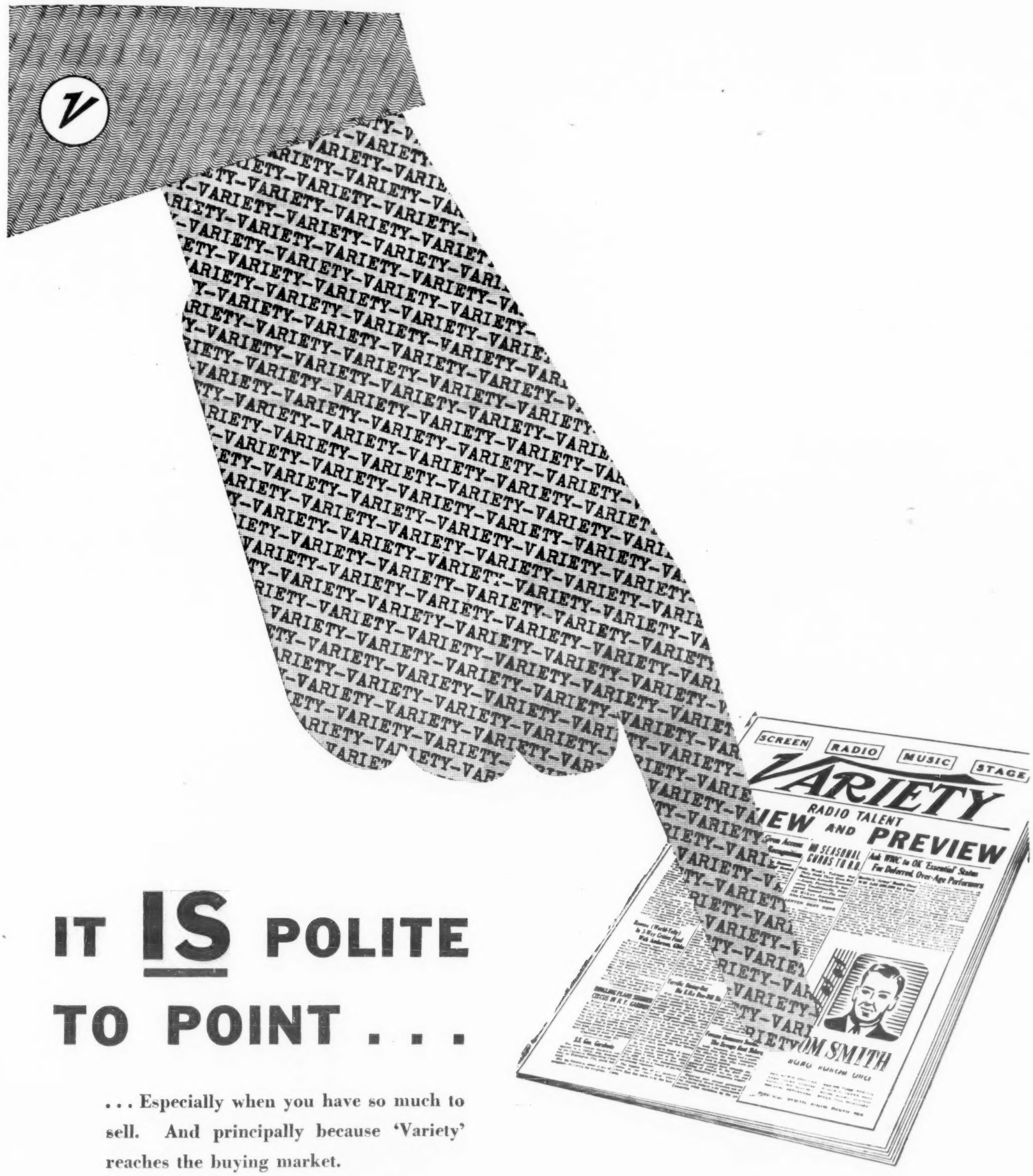
"LABOR ARBITRATION"

Conducted by Samuel R. Zack

"LABOR ARBITRATION" is more than a radio program. It is an actual means of settling controversies between labor and management. Each Sunday night a case is contested and decided. Both sides fight vigorously to win, since the decision of the judges is binding and may mean the avoidance of a strike, adjustment of pay, or the loss of a job. No more important problems face the country today than the relations between workers and employers. This program lights the way to peaceful settlements of labor disputes. WMCA congratulates Samuel R. Zack, who conducts "LABOR ARBITRATION" for winning in three successive years the national award of Ohio State University for Public Discussion Programs.

"LABOR ARBITRATION" is heard exclusively on WMCA every Sunday 9:03 — 10:00 p.m.

wmca
NEW YORK
AMERICA'S LEADING INDEPENDENT STATION



IT IS POLITE TO POINT . . .

. . . Especially when you have so much to sell. And principally because 'Variety' reaches the buying market.

. . . 'Variety's' Radio Talent 'REVIEW AND PREVIEW' Special Edition will be published in June, when advertising agencies and sponsors will be formulating plans for the new 1943-44 Radio Season.

. . . That will be the opportune time for you to point with pride to your talents and accomplishments. Your advertisement in this issue will be your memorandum on Mr. Talent Buyer's desk.

VARIETY

NEW YORK
154 W. 46th St.

HOLLYWOOD
1708 No. Vine St.

CHICAGO
84 W. Randolph St.

LONDON
8 St. Martin's Pl.

Payroll Traffic

Des Moines.—Stanley Dixon, formerly with WGRC in Louisville, Ky., and on the Mutual commentator staff, is joining stations KSO-KRNT here in the same capacity.

Troy, N. Y.—Additions to the announcing staff of WTRY include Fred Knight, formerly of WKIP, Poughkeepsie; Bob Mowers, who miked on an FM station in Schenectady and on WNNY, Watertown; Chuck Lundgren. Bill Saunders, gabber, has left WTRY for the Army.

Kansas City—Almeda Boeth is new secretary to Ellis Atteberry, general manager at KCKN. She succeeds Sylvia Walinow, who went into WAVES.

Ed T. Shurick has assumed his duties as public relations chief at KMBC, CBS outlet. He succeeds Frank Barhydt, who went into local OWI office.

Cincinnati—Byron Winget, sound effects man, has left WLW-WSAI to join CBS in New York, where Walt Pierson, a former Grosley staffer, is chief sound reproducer. Winget's brother, Don, heads the WLW-WSAI sound department.

Milwaukee — Beatrice-Ann Gehrung, formerly with WSAU, Wausau, Wis., has joined the staff of WTMJ, Milwaukee, as a news writer. Clifford Roberts, announcer at WTMJ and its FM outlet, W55M, joined the Army last week. He is succeeded by Douglas Pledger, formerly of WSAU, Wausau.

New York.—Four additions were made last week to the CBS shortwave staff. Louis Matigot, former Paris newspaperman, writes French news. Henry Michaelis writes German news, subbing for Arsen Okun, who is on sick leave. George Brengel, formerly with the Compton agency; Theodore P. Marvel, formerly of the Radio City Music Hall glee club and previously a radio writer-producer, and Bernie Hanighen, formerly with WNYC, New York, will do shortwave production.

Robert H. White, of NBC's Cleveland office, has been transferred to network's general sales division, New York, effective May 1. White will act as eastern sales rep of NBC's Pacific Coast network, while continuing to cover Detroit and Cleveland territories.

John B. Williams, traffic manager of the International Department for WEAF, into the Army last week. Earl Harder, assistant, upped to manager's post.

Montreal.—Odette Oligny, CKAC commentator, appointed Press Relations Officer with Canadian Women's Army Corps, Montreal.

Phil Lauzon, scripter CKAC a.m. programs, now overseas lieutenant in the Maisonneuve Regiment.

Charlotte, N. C.—Russell B. McIntire, program manager of WSTP, Salisbury, will succeed Francis F. Patterson as manager of the station when Patterson's resignation becomes effective this month. Patterson will enter another business.

MULLEN, B&B V.P., JOINS OWI AS COPY CHIEF

Washington, May 11.

Jack Mullen has resigned as v.p. of Benton & Bowles to become the copy chief for the Office of War Information Domestic Radio Branch, it was announced here yesterday (Monday).

The post was especially created for Mullen, who will devote most of his time to OWI daily spot announcements.

John Hymes Taking Connors' Place at OWI

Washington, May 11.

John Hymes, of Foote, Cone & Belding agency, of New York, has been appointed here to succeed Richard Connors as director of station relations for the Domestic Radio Branch of OWI. Hymes will also be in charge of research and will carry the title of chief of research and station relations.

Connors quit OWI to become director of station relations for NBC in New York.

Black Market In Radio Tubes

Widespread black market activities associated with the purchase of radio tubes for home set use has developed within recent months, the N. Y. Office of Price Administration admitted last week. Leading retail tube distributors attribute this trend to the current critical shortage of tubes.

Owners of desk stand sets have been hit hardest, the service supply department heads of Vims, Wholesale Radio and Davega-Cities Service point out. These set owners are the ones primarily victimized by black market dealers, who operate in the following manner. Many local repair shops have tubes on hand, but insist on doing a $5-$10 repair job on sets that only require tubes retailing for about $1—No repair job, no tubes.

Although the War Labor Board has given the go-ahead signal for the manufacture of 160 essential lines of tubes, the distributors claim that they are unable to get more than a fraction of their quotas from the producers. Cabinet sets can still be supplied if they do not use the 50 LS; the 35Z5 or the 12 S series lines, which are practically nonexistent in the legitimate market. Vims has stopped selling tubes over the counter, reserving its limited supply for customers who bought receivers from the concern.

HULL TO TEE OFF NEW GOV'T SERIES ON NBC

The Government, in cooperation with NBC, will launch June 5 a 26-week series titled 'For This We Fight.' Aired Saturdays, 7-7:30 p.m., the broadcasts will tee off with an address by Secretary of State Hull, and in subsequent weeks will feature discussions on national and international questions by U. S. officials, labor, industry and educational leaders.

The series will be divided into two groups of 13 programs each. The first group, prepared in cooperation with the Commission to Study the Organization of Peace, will discuss the international aspects of the post-war world. The second, presented by the Twentieth Century Fund, will consider national aspects of the post-war world. The entire series will be under the aegis of the NBC Inter-American University of the Air, headed by James R. Angell, preident emeritus of Yale and NBC public service counselor, and Sterling Fisher, director of the University of the Air.

Babbitt Putting Second Daytime Serial on NBC

B. T. Babbitt will debut a new daytime serial, 'Laura Lawton,' May 31, when it takes over the 10-10:15 a.m. spot on NBC. Show will be written and produced by Anne Hummert, with dialogue by Helen Walpole, and cast will co-star Joan Thompkins and Jimmie Meighan. Air Features is producing for Duane-Jones agency.

This makes two morning shows for Babbitt, 'David Harum' filling the NBC 11:45-12 spot.

WJTN's New G. M.

Jamestown, N. Y., May 11.

The retiring president of this city's Chamber of Commerce, Dayton S. Wilkins, has assumed the managership of Station WJTN, Blue Network affiliate here. Wilkins, who is treasurer of the James Broadcasting Co., Inc., which operates the station, succeeds Simon Goldman, who leaves soon for active service with the Army Signal Corps.

Wilkins is also operator of the Coca Cola Bottling Co. here.

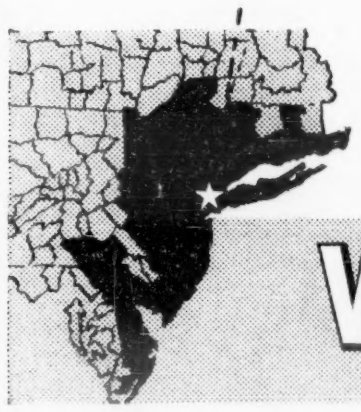
HOW BEECH-NUT SELLS THEM TODAY TO KEEP THEM SOLD TOMORROW

What does a company like Beech-Nut do when, after supplying our armed forces, it's up against the problem of supplying less coffee and gum to its customers at home?

Just what you'd expect of a firm which down through the years has known how to earn and preserve a household respect for its name and its products . . .

BEECH-NUT STAYS IN RADIO FOR '43 AND CONTINUES ON WEAF—BECAUSE

- **WEAF talks to 12% of the nation and keeps them sold!**
- **WEAF reaches 13,000,000 buyers who spend eight billion dollars yearly for retail merchandise alone—13,000,000 people whose standard of living is among the highest in the country!**
- **WEAF has the strongest signal . . . and the largest number of loyal listeners in its vast coverage area!**
- **WEAF offers the best "company" of advertisers who sponsor the top-ranking programs in the nation!**



Yes—Beech-Nut stays on WEAF to keep them sold today for bigger sales tomorrow.

WEAF
NEW YORK

TALKS TO 12% OF THE NATION
KEY STATION OF THE NBC NETWORK
50,000 WATTS . . . 660 KILOCYCLES

New CAMEL PROGRAM, Thurs., 10 p.m., EWT

NOW—CAPITOL, New York

Argentine's Pro-Demo Radio Chief Seems to Be Winning Fight Vs. Nazis

Washington, May 11.

Plans for ouster of Adolfo T. Cosentino, Argentine Director de Radiocomunicaciones and under heavy fire from Nazis as being 'too pro-democratic,' appear to have been dropped, according to informed sources here. Cosentino is emerging stronger than ever as result of the showdown.

Radio observers state Cosentino got heavy support from his boss, Dr. Horacio C. Rivarola, Postmaster General, under whose ministry radio falls. Also reported to have gained backing of Argentine Minister of Interior, Miguel J. Culaciati, who has been most active pro-democratic member of the generally ultra-conservative cabinet of President Ramon S. Castillo.

Had been understood that Cosentino would be succeeded by Major Hector Bernardo Nobilia with a military control, and certain steps indicated that Nazi forces, who are particularly interested in keeping still neutral Argentina out of the United Nations camp, had succeeded in gaining their basic point.

While a number of important U. S. retransmissions, including 'March of Time' and twice-weekly comments of Fernando Ortiz Echague, Washington correspondent of the important B. A. newspaper La Nacion, have been halted, certain other retransmissions, especially British, have been allowed to continue over Buenos Aires stations. Inside-track politicos say it is no secret that the Argentine President feels far friendlier toward Britain than the States.

British still have two daily news retransmissions from London on B. A.'s Radio Callao, both run with few pulled punches. BBC gets away with all kinds of name-calling of the Nazis denied U. S. retransmits and there's no recent instance of their having even been told to pipe down. British are also running a 15-minute daily round-up in English on B. A.'s Radio Excelsior, LR4.

Another surprise on Argentine radio has been recent okay for pro-democratic organization Accion Argentina to air a series of spots on all major chains. These are punchy pro-democratic messages of the kind that were not possible during the time Cosentino was under fire.

Observers point out, however, that any jumping to conclusions regarding Argentine policy as a result of latest moves is likely to go haywire. Administration never lets itself get too far to one side or another.

'KSO Makes Good Record In Fruit Sales'

. . . Says Harold West

As head of the O. B. West Company, one of Iowa's large distributors of perishable foods, Harold West knows the feel of radio at work. From his experience comes this first hand report:

"During 1942, the United Fruit Company sponsored a series of programs to help housewives plan nutritional menus. Fruit is a big item with us—so our sales soon showed the benefit of these broadcasts over Station KSO.

"We particularly liked the way that KSO's home-economists, Helen Watts Schreiber, wove information on fruits into her daily broadcasts on foods and meal-planning.

"Last fall, KSO also hung up a good performance record in their broadcasts for the American Cranberry Exchange, drawing hundreds of recipe-requests during a short seasonal campaign... and helping us Iowa distributors show a good record in cranberry sales."

KSO BASIC BLUE AND MUTUAL 5000 WATTS
KRNT BASIC COLUMBIA 5000 WATTS
The Cowles Stations in DES MOINES

Affiliated with Des Moines Register & Tribune
Represented by The Katz Agency

Francisco Checks On S.A. Reaction

Hollywood, May 11.

Personal survey of reaction in Latin American countries to radio programs being shortwaved to or transcribed for those nationals by radio division of Coordinator of Inter-American Affairs is taking its director, Don Francisco, on a tour of Mexico and other good neighbor countries south of the Rio Grande. He shoves off Sunday after conferring here with Jack Runyon, CIAA radio head in Hollywood, and Hobart Montee, of the Frisco office, on past accomplishments and plans for the future.

Francisco believes that programs with picture stars speaking in Spanish or Portuguese rate highest with Latin Americans and the emphasis will be on that type of show for transmission and transcription. South Americans, he believes, are more interested in the effect of the war on the people of this country than straight musical entertainment. Two programs cut from this pattern are Rosita Moreno's 'Hollywood Views the Americas' and Jinx Falkenberg's interview series, 'We Women Up North.' Another highly popular program is talks on Americans by Molinos Campos, Argentine caricaturist.

On his trip through the Latin Americas, Francisco will recruit talent for this country as bi-linguals, who understood radio acting, writing and production, as they are a scarce article in this country. He is highly pleased with the progress made to combat Axis propaganda via shortwave and believes the battle is more than half won. Only in Argentina are the Nazis entrenched, although that country, Francisco said, is making a valiant effort to stay neutral and has barred all outside broadcasts other than shortwave, over which they have little control.

No Beauts

Ottawa, May 11.

M. J. Colwell, party leader, urged broadcasting of chief speeches from House of Commons.

Member gandered the House and added, 'As to television, I am dubious.'

Gen'l Mills Seeks More NBC Time for Serials

Chicago, May 11.

General Mills is interested in expanding their 2 to 2:45 p. m. EWT period, Monday through Friday, to the 125 station plan providing NBC can clear the time by May 31.

Period involves three daytime serials, 'Light of the World,' 'Lonely Women' and 'Guiding Light,' the last two being aired from here. At present 40 to 60 stations are being used.

Canadian Awards

Montreal, May 11.

Radio-Monde, only French radio newspaper in the province of Quebec, announced its three annual radio awards Monday (10). They are: Paul L'Anglais, bronze plaque, for best production of year—French version of 'Dinner at 8' and French Lux Theatre. Alfred Brunet, gold medal, as best leading man of year in characterization of Henri in 'Ceux qu'on Aime' ('People we like').

Miville Couture gets trophy as best announcer of year in 'Les Secrets de Dr. Morhanges,' Ionized Yeast program over French regional network.

DesBaillets Quits CBC

Montreal, May 11.

Jacques DesBaillets, standout bilingual announcer and producer on Franch Canadian Broadcasting Corp. network, is leaving CBC.

He will become associate radio producer with Radio Program Producers.

Canadian House Votes 'Reforms' And Control Committee for CBC

Toronto, May 11.

With His Majesty's loyal opposition demanding a clarified definition of the legal status of the Canadian Broadcasting Corp., motion for such an establishment, together with the setting up of a new 23-member parliamentary committee on this country's broadcasting activities, was carried on the floor of the House of Commons after a three-hour debate.

Conservative leader Gordon Graydon charged that the CBC had been variously described as an arm of the government and an independent organization. He declared that this 'centaur-like' status must end. He said, 'While the CBC is described as an independent corporation, it suddenly becomes an arm of the government when it is to be taxed or when it's workers want to organize for collective bargaining.'

Graydon claimed that formation of the new parliamentary committee would end this situation. He also said that the censored CBC board of governors should be asked to resign for complete reorganization. War Services Minister LaFleche said there was no political interference with the CBC.

M. J. Coldwell, of the opposition, attempted to ascertain why the number of private station licenses held by one licensee was allowed to increase in violation of present regulations. He said that such independent chains were 'making a great deal of money.'

Coldwell claimed they 'threw good parties, had commodious offices, engaged special trains for the transportation of guests to the opening of new stations.' The rumored establishment of a second trans-Canada network should come under the CBC and not private interests.

Slapping at Dr J. S. Thomson, the temporary general manager who replaced Major Gladstone Murray, the new committee urged that the Scot be replaced by a Canadian. Charges of CBC 'favoritism' were also hurled at the cabinet ministers of the Mackenzie King administration who are 'allowed unrestricted oratory.' Graydon asked that a spokesman for the farming interests be given a place on the new CBC board of governors. Regret was expressed that Gladstone Murray had been 'elbowed' out of the CBC general managership.

Major Massey in CBC Show By Army Officer

Ottawa, May 3.

Major Raymond Massey has supporting role in airing of 'Maple Street,' drama on the Canadian Broadcasting Corp. national net tomorrow night (Wednesday). Bernard Braden is in lead, with Frank Willis, CBC features supervisor, producing.

Script is an original by Major Dick Diespecker, radio liaison officer for the Canadian army.

Set Battle Spielers

Montreal, May 8.

Second front broadcasting appointments overseas with front line Canadian troops have been announced by Dr. J. S. Thompson, g.m. of Canadian Broadcasting Corp.

A. E. Powley, senior editor, CBC central newsroom, will head overseas setup in London, while Matthew H. Halton and Peter Stursburg, latter already in London, will accompany troops into the fighting line.

Thanks to everyone who made my New York debut an unforgetable event for me.

Victor Borge

FRANK SINATRA *Says:*
"ALL OR NOTHING AT ALL"

Network Statements

Continued from page 31

tically every phase of the business relationship between the networks and the stations. The Commission now assumes a grave responsibility that it exercise the greatest possible wisdom in the issuance of regulations which will enable the broadcasters of the nation to continue to render a satisfactory service to the public. I am convinced that, unless such wisdom prevails within the Commission, the people of the United States will insist upon a revision of the fundamental laws governing broadcasting, so that the American system of broadcasting as we have known it will not be impaired.

'I have every confidence that, despite the present limitations which are about to be imposed upon the broadcasting industry, ultimately, either through action of the Commission itself or through Congress, broadcasting will continue as the greatest means of mass communication, as an effective medium for the preservation of the morale of the American public in wartime and as its greatest source of entertainment in peacetime.'

The Mutual statement had been prepared several weeks ago, or before the web's president, Miller McClintock, started on his western trek. That statement dealt in generalities for the most part, but the closing paragraph indicated that Mutual would be agreeable to 'seeking a more equitable and effective solution' of the rules if the latter failed to serve the interest of all the networks.

Paley's Wire to Affiliates

Columbia did not issue a statement, but it did make available a copy of a telegram that William S. Paley, its prexy, had addressed to CBS affiliates. The wire read:

'In view of the decision of the Supreme Court handed down this morning upholding the Commission's power to promulgate the network rules, we shall of course make such changes in our contracts with affiliated stations as may be necessary. We feel sure that it is mutually understood that the new rules will make no immediate change in our present network schedule, since the Commission has publicly stated that there is no intention to displace present programs. Because the practical effect of the Commission's new rules will depend almost wholly upon the way they are administered, we plan to confer with the Commission and determine, if possible, the explicit interpretation which will be placed upon each rule in connection with our present operations and contract relationships with stations.

'In view of the fact that the Supreme Court disclaimed any responsibility in the good or bad effect of the Commission's regulations, we are more than ever convinced that the Commission's areas of authority and the broadcasters' areas of freedom should be redefined by the Congress in a new radio act.'

Dick Gilbert, WHN's singing disk jockey, will m.c. the annual spring charity dance sponsored by the consuls general of all Latin-American republics to be held Saturday night (15) at the Ritz-Carlton, N. Y., for the benefit of the American Red Cross.

Driscoll to Record Battles for WOR, N. Y.

Dave Driscoll, director of WOR, N. Y., war service department, will leave for the European theatre of war next month to record front line battle activities for rebroadcast in the States. Driscoll will be equipped with a soundscriber, a portable 42-pound recorder which is said to transcribe 15-minute shows on each side of a paper thin plastic disc.

One man can operate the device, and recordings made at the scene of battle can be immediately played back for censorship requirements.

Beer Show Expands

Philadelphia, May 11.

'The Flavor Lingers,' bankrolled by Esslinger's Brewery, is now being pumped by KYW to WDEL, Wilmington, Del. The show is also being fed to WBAB, Atlantic City.

The program is a variety show, aired 7:30 each Wednesday night, and includes Clarence Fuhrman's studio band, Frances King, soprano, and Royal Harmony Singers.

RADIO DONATING PLUGS TO GREATER N. Y. FUND

Greater New York Fund, which started this year's campaign last week, has a unique setup with various radio shows to plug the campaign. Advertising agencies and program producers are cooperating by doing special shows for the Fund, using their own directors, writers and producers. Fund is allowed three free shows by AFRA, and must pay salaries of all actors over that number.

Such shows as 'The O'Neills,' 'District Attorney,' 'Man Behind The Gun,' and 'The Goldbergs,' are cooperating to the extent of doing special programs, using their own casts, while J. Walter Thompson, Ted Bates, Benton & Bowles and the Maxon agencies are helping out.

Transcriptions of shows will be cut and sent to smaller stations. Fund already has 10 orch leaders pleading for money via 30-second spiels which N. Y. disc spinners are incorporating into their various programs.

AFRA and WXYZ Still Apart on New Deal

Detroit, May 11.

Negotiations for a renewal contract between AFRA and station WXYZ are at a standstill. Station has offered a 5% wage increase for a two-year contract, but AFRA is holding out for a higher rate of increase.

If matter is not settled amicably, dispute will be brought by AFRA before the War Labor Board.

Economist to Arbitrate AFRA, Blue 'Story' Tiff

Dr. Willard L. Thorp, director of economic research for Dunn & Bradstreet, has been selected as the third arbitrator in the AFRA—Blue Network controversy over the 'My True Story' program. Disagreement arose some weeks ago, when AFRA demanded commercial instead of sustaining fees for the actors on the program, because a commercial announcement for True Story Magazine is delivered during the broadcast.

Blue claims program is sustaining because time is given without payment in return for story material that is provided by the magazine for dramatic sketches heard on the program.

Dr. Thorp was selected by the other two arbitrators, Roy S. Durstine, ad agency president, appointed by the Blue, and Dr. Robert Lynd, professor of sociology at Columbia University, appointed by AFRA. Hearings under the auspices of the American Arbitration Association begin May 18.

Renewals

General Mills renews 'Valiant Lady' and 'Kitty Foyle' on CBS, effective May 31. Bisquick supports the 'Valiant Lady' serial, and 'Kitty Foyle' advertises Wheaties. Knox Reeves is the agency.

The 'Dear John' shows sponsored by Welch Grape Juice got another season in its CBS spot. H. W. Kaston & Sons the agency.

United States Tobacco renews its 'Gay Nineties Revue' program on CBS, effective May 24, through Arthur Kudner.

Prudential Insurance Company of America takes another lease on 'Family Hour,' on CBS, effective May 30, with Benton & Bowles the agency.

WJLS Joins CBS

WJLS, Beckley, W. Va., joins CBS Saturday (15) as a member of the basic supplementary group.

It operates at 250 watts on 1240 k.c.

Ams in Memphis

Memphis, May 11.

WMPS has a new program in the Shrine Amateur Hour, presented each Sunday afternoon at 2:30 under sponsorship of the Al Chymia Temple. War bonds and stamps are given as prizes.

Series is for 13 weeks.

WLW delivers 47.7% of All Nighttime Listening *

IN ONE OF THE WORLD'S LARGEST MARKETS: twelve million people . . . nearly 10% of the country's total population . . . almost 13% of the nation's rural radio families. In this WLW dominated market, sales of drug and grocery stores are greater than the five boroughs of New York and the City of Chicago combined.

** Based on Hooper Mid-Winter WLW Area Rating, 1943, a weighted average figure which does not represent the size of our audience in any one city.*

WLW audience dominance, plus the cooperation we receive as a result of continuous dealer contact, now augmented by SPECIALTY SALES, offer you the most effective means ever devised for directing the distribution and sale of consumer food and drug products.

DOMINANCE WITH DEALERS. Implementing your advertising on WLW is a carefully developed plan of merchandising which covers every phase of distribution from manufacturers' representative through consumer — climaxed by 28,000 personal contacts every year on the wholesale and retail dealers who move your merchandise. This comprehensive merchandising program is controlled and directed by WLW, costs advertisers nothing.

A NEW SALES SERVICE. Answering the problem of the man-power shortage is SPECIALTY SALES, a WLW affiliate. SPECIALTY SALES offers the services of experienced salesmen who cover every grocer and druggist in all cities of our four-state area. SPECIALTY SALES enables you to maintain dealer contacts or introduce new products at a fraction of the cost for man-power.

WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

DIVISION OF THE CROSLEY CORPORATION

EXECUTIVE SALESMAN CREATIVE WRITER

Appealing radio voice; dynamic personality; original ideas; now employed acting publisher newspaper; draft exempt; travel anywhere; interested in obtaining employment in any field.

Write Box 56, Variety, 154 West 46th St., N. Y.

CBS Unveils 'Diary' Survey

Continued from page 33

the services which restrict their program checking to telephone homes in large urban centers.

The families that kept the CBS listening diaries, which were handled anonymously by the Industrial Surveys Co., were all carefully selected, county by county, to represent an exact cross-section in miniature of the actual distribution of all families in cities, towns and farm sections for each station's total primary area. They were further balanced as to telephone and non-telephone homes, by size of family and by economic stratifications.

CBS explains that it developed the 'diary' study primarily as a qualitative analysis for station management. By using a stable sample of the same people, the study was able to trace the actual listening habits of the radio audience. The audience showed marked faithfulness to some programs and to some time periods, while other time periods and programs showed the exact extent of audience fickleness. The analysis of early morning hours, something that had previously been difficult to measure, showed clearly that the regular habits of getting up, dressing, eating, going to work or to school coincided with the regularity of the habit of listening to a particular station or program from day to day.

No Guesswork

Through the 'diary' survey CBS has been also able to trace a station's audience program after program. As the network sees it, a program manager for the first time doesn't have to deal in hunches or guesses and is now able to read on a chart exactly what happens to the station's audience—when it leaves the station, where it goes, when it comes back, etc.

The 'in-and-out' chart, drawn from the survey, has exposed a couple of 'uncomfortable' facts which ordinary ratings, according to Columbia, never disclosed. For example, a CBS-owned station found that it had built a substantial audience with a certain type of early morning show in one 15-minute strip, and by following it with a completely different type of show the station had divorced itself from the previously captured audience and had built an entirely new audience. At the end of the second 15-minute strip the station came on with a show similar to the first and, in doing so, the station for a second time divorced itself from a substantial audience. On the basis of the 'diary' survey findings, the station management pulled the 'off-beat' show (the one in the middle) and replaced it with a program calculated to sustain at least the original substantial audience and try to enlarge the cumulative build-up of successive quarter-hours.

Columbia declares that while the survey was undertaken to provide inside information for management purposes, a great deal of the material will be made available for the 'confounding' of time and program buyers who have heretofore taken telephone surveys as a decimal point yardstick of the size of their audiences. CBS also points out that postcard surveys to determine 'listen most' preferences or 'listen regularly' return are due for a jolt from this survey, which, the network states, gives the answer to what it terms vague 'mosts' and 'regularlys' through an International Business Machine tabulator 'at 400 cards a minute with the precisionness of the answer to a trigonometry problem.'

Army Turning Out Femme Technicians

Washington, May 11.

Lots of femme radio technicians are going to be on the labor market after the war as a result of the Army's decision to train increasing numbers of WAACS for radio work with the Signal Corps and Air Forces. A first contingent of 50 WAACS has gone into radio training at Hollidaysburg, Pa.

Army plans to increase the number by 50 weekly until a minimum of 300 are receiving the six-weeks' course of instruction there. Another 50 a week are being recruited for training at United Radio-Television Institute, Inc., at Newark. These schools are in addition to one which has been operating for some time at Kansas City, Mo.

Agcy. Picking Replacement For Al Jolson-Woolley

Hollywood, May 11.

Sherman-Marquette agency will choose this week one of three shows as the Al Jolson-Monty Woolley summer replacement (Colgate). They are Judy Canova in a hillbilly show, Peter Lorre in a whodunit, 'The Whistler,' and 'Life With the Woolleys' (including Billie Burke).

The summer replacement would go on in six weeks, but Woolley is due to take a vacation from the present series in two weeks, providing he completes an assignment at 20th Century-Fox.

Cerf Returns to Air

Bennett Cerf will be back on the air today (Wednesday) after a short vacation.

His first task will be to interview Joseph Freeman, author of the best-seller, 'Never Call Retreat,' on the 'Books are Bullets' program over WQXR, N. Y., this afternoon.

Ballplayer Calls 'Em

Memphis, May 11.

Unable to find a sponsor for the road games of the Memphis baseball club in the Southern Association, WHBQ is broadcasting the games on a sustaining basis.

Lou Chiozza, former infielder for the New York Giants, is the gabber.

Big Army Call

Syracuse, May 11.

WFBL, Syracuse, lost three engineers in one week.

Jim Kelley became first lieutenant in the Army; Don Langham a second lieutenant, Army, and Joe Lamprech went to officer's training school from an ROTC captaincy.

Press Wireless Strike Fails to Halt OWI

The Office of War Information continued to air its news broadcasts this past weekend despite a strike called Friday (7) by 150 members of Press Wireless, Inc. The OWI leases 10 or 12 hours daily from the company for news broadcasts throughout the world. The large news agencies and dailies also lease Press Wireless transmission facilities.

Station operators, telegraphers, teletypists, and clerks in the New York, Baldwin, L. I., and Hicksville, L. I., offices walked out when conciliation efforts failed to end the suspension of nine employees and the dismissal of one other on an absenteeism charge. Sunday (9) the Independent Communications Guild, which is running the strike, asked the firm's 50 Los Angeles employees to leave their posts.

The company reports normal operation and the OWI says it experienced no serious interruption of service.

Inside Stuff—Radio

The networks, like the newspapers, last week gave intensive support to the emergency which confronted the Centaur division of Sterling Drugs, Inc., when the manufacturer discovered that its product, Fletcher's Castoria, contained something which produced vomiting and sought to round up every bottle of the proprietary in distribution. Centaur tried to buy spot announcements on NBC, CBS, the Blue and Mutual. The networks pointed out that they didnt' make announcements on their hookups, but added that since this constituted a public service they would insert the message of warning wherever convenient, especially during chainbreaks, and also turn the message over to their commentators. After the newspapers had carried stories on the warning, Centaur decided to run an ad in every newspaper in the country. Production has been stopped on the Castoria compound until the chemists can solve the chemical reaction in the product which produces the mysterious something that causes vomiting.

The sale of the N. Y. Philharmonic Symphony Orchestra to the U. S. Rubber Co. was handled by CBS as a package. The entertainment bill itself, including name soloists, figures $10,000 a week, while the time will cost around $20,000 a week. The contract stipulates a run of 52 weeks, so that the annual overall cost of the series will be around $1,500,000. The buy will take the Philharmonic out of the red for first time in its history. The sponsorship starts May 23, involves 118 stations and span the Sunday 3-4:30 p.m. stretch. Carl Van Doren will do a spiel in the intermission period.

Quotes from a statement made by Wendell L. Willkie recently in a broadcast on CBS were released by the network press department only after a battle by George Crandall, the publicity head. At the suggestion of Willkie, who apparently regretted a criticism he had made of a member of Britain's Parliament, Helen J. Sioussaf, CBS director of talks, tried to suppress the transcript of the broadcast. However, Crandall put up a scrap and succeeded in releasing the material.

KFWB, Los Angeles, inaugurates the services of the Reuters news agency this week, with Edward G. Robinson slated to read the first bulletins over that Warner Bros. station as received from the Reuters circuit. KFWB is also serviced by AP, UP and INS.

☆ ☆

THE BLUE NETWORK SALUTES

THE WOMEN'S NATIONAL RADIO COMMITTEE

AND THE

WINNERS OF ITS ANNUAL AWARDS

In the decade that it has been in existence, The Women's National Radio Committee (representing 25 national organizations with a membership of over 17,000,000 women) has made an important contribution to radio broadcasting. Through its Annual Awards—and its public recognition of outstanding radio programs—the Committee has been an influence in improving the standards of entertainment on the air.

This year again, for the ninth time, the Committee has announced its Awards winners. And this year, the awards are largely in recognition of the effectiveness with which the winners have served the nation's war effort.

The Blue Network is glad to pay public tribute to the Women's National Radio Committee; to the National Broadcasting Company and the Columbia Broadcasting System, each of whom carries one of the winning programs; to all the sponsors whose programs won awards; and to all the writers, actors, singers, musicians and technicians on the programs.

HERE IS THE FULL LIST OF WINNERS:

PROGRAM	CLASSIFICATION	NETWORK	SPONSOR
Metropolitan Opera	Music	BLUE	The Texas Company
Cavalcade of America	Drama	NBC	DuPont Company
Let's Pretend	Young People's Programs	CBS	Sustaining
Raymond Gram Swing	News Analyst	BLUE	Socony-Vacuum Company
Town Meeting of The Air	Forum	BLUE	Sustaining

We of The BLUE would be less than human if we were not both glad and proud that three out of the five winners are Blue Network programs... In addition to the winners, we salute the following programs which won Honorable Mention:

Music: New York Philharmonic (CBS) and The Telephone Hour (NBC)
Drama: Lux Radio Theatre (CBS); This is Our Enemy (MBS); One Man's Family (NBC)
News: H. V. Kaltenborn (NBC) and Gabriel Heatter (MBS)
Forum: Chicago Round Table (NBC); Quiz Kids (BLUE); American Forum of The Air (MBS)
Young People's Program: Rainbow House (MBS) and The Aldrich Family (NBC)

And their citations:
to station WQXR, New York, for "Music programs of unusual quality and interest"
and to station WMCA, New York, for "the program furthering democratic ideals and public service"

The Blue Network
A RADIO CORPORATION OF AMERICA SERVICE

☆ ★

From the Production Centres

IN NEW YORK CITY . . .

Larry Hammond, War Manpower Commission radio director, went to Chicago to handle last week's 'What's Your War Job' broadcast on the Blue. He then flew to Seattle to huddle with Ralph Edwards on the latter's local guest radio appearances for the WMC, and later went to Denver to attend a convention....Joe Hill, director of 'Great Moments in Music,' is on vacation....Charlie Henry, former Young & Rubicam director, is at sea with the Navy....Arthur Treacher and Peter Donald have the leads on a 'Ruggles of Red Gap' program produced by the William Morris office for sponsor audition.

Mary Burke is replacing Mary O'Neal as assistant to William Malone, B.B.D.&O. publicity chief. Mrs. O'Neil, who is leaving the agency May 15, will stick strictly to domestic affairs.

Radio Directors Guild has taken a daily luncheon table at Joseph's restaurant....Ruth Matteson and Joan Wetmore joined cast of 'This Life Is Mine' serial on CBS....The current scripting setup on the Irna Phillips serials: Miss Phillips herself writes 'Road of Life,' Janet Huckens authors 'Lonely Women,' and Virginia Thacker scripts 'Guiding Light'....Alan Jay Lerner, comedy writer for Victor Borge, follows the comedian to the Coast next week to continue scripting his five-minute nightly Metro series on the Blue....Helen Twelvetrees joined Radio Registry list.... Ralph Gleason, formerly CBS trade press contact, is scheduled to sail from Philadelphia today (Wednesday) to become Lisbon representative for the OWI. He's sailing on a neutral ship.

John McNeil, WJZ manager, led a discussion of 'Radio and Education in Wartime' at the American College Publicity Assn.'s annual meeting last week at the New Yorker....Gabriel Heatter received honorable mention from the Women's Radio Committee at its annual award luncheon last week (5)....Berry Kroeger, who played in several 'Falcon' films, is title-roling as 'The Falcon' on the Blue....Paul Schubert, Mutual commentator, will have some of his broadcasts beamed overseas by the Office of War Information....Another Mutual commentator, John Stanley, will m.c. a 'good will party' Friday (14) sponsored by the Labor Management committee of the Douglas Shoe Factory, Stanley's sponsor.

Paula Stone, Broadway and Hollywood news informer for WNEW, offered Broadway show tickets on her program and got 100,000 replies. In 10 weeks she gave out 200 sets of show seats. She also recruits women volunteers for the Aircraft Warning Service of the First Fighter Command....Sheldon Stark, producer-writer, formerly WXYZ, Detroit, is in town.... Max Wylie found a turtle and a field mouse on his Radio City terrace....Sightseers, no doubt.

Cyril Ambrister, Blue production staffer, has rehearsed a new whodunit series, 'Mystery Time,' scripted by Al Barker, author of 'Terry and the Pirates'....Patsy Campbell, 'Joe and Ethel Turp' writer, is scheduled to read for Edward Chodorov for the lead in the new Max Gordon production, 'Those Endearing Young Charms'....Helen Walpole will write the new Lora Lawton' serial for Bab-O....Max Ehrlichauthored Sunday's (16) 'That They Might Live' script for the Red Cross.

IN HOLLYWOOD . . .

Pair of agencies had their complacency disturbed last week when Red Skelton's draft board ordered him to take his initial physical and ditto for Hal (Gildersleeve) Peary....Jack Benny finishing out the season in nearby camps. Then a summer of writer-worry as Bill Morrow and Ed Beloin check in at Fort MacArthur induction center May 29....Radio Committee of Advertising Council setting up a meeting for visit here May 24 of Don Stauffer, OWI domestic radio head, and his deputy. Phil Cohen....Bruce Eells moved over from Don Lee sales staff to head newly-created traffic department at Young & Rubicam. He goes to New York this week for 'indoctrination' at the home office....Lux Radio Theatre has 'Hitler's Children' lined up for May 24 and 'Major and the Minor' following week....Paul Rickenbacher coming out from New York to sit in at Young & Rubicam for headman Glenn Taylor, who gets leave of absence on account of ill health. Hank Booraem will look after the Tommy Riggs show in Taylor's absence....Gordon Cates trained back to New York when all hope fled for a deal on the Mickey Rooney-Canteen show for Swan soap....Bill Dunn partied by friends before shoving off as CBS correspondent in the Pacific war theatre....Atherton Hobler here to decide on the summer status of Maxwell House Time and talk over other Benton & Bowles biz with Al Kay, head of the Coast office.... Bud Hiestand abandoning commercial duty on six programs to join OWI in Frisco....Dave Elton named to produce Eddie Cantor show, replacing Stanley Joseloff, now with OWI in Frisco....Among New York radio press heads sunning themselves here are Lester Gottlieb, Mutual; Wick Crider, J. Walter Thompson and Bill Thomas, Young & Rubicam.... Robert Arden now in his fifth year as commentator for the same sponsor on KFWB-KFOX....Maxine Bloecher installed as Coast press head at J. Walter Thompson....Victor Borge will do his Metro briefies from here until the call to service....John P. Medbury, veteran gag writer, confined to his home following a heart attack.

IN CHICAGO . . .

Helen Fitch, formerly in charge of CBS' music clearance department here, has been sworn in as an officer candidate in the Marine Corps Women's Reserve....Marshall Sosson, a WBBM staff violinist for nine years, has left to join Major Eddie Dunstedter's Air Force Training Center band at Santa Anna, California....Roy W. McLaughlin, for past 20 years with the Hearst advertising division here, has joined the WENR sales force under Gil Berry, WENR sales manager and Blue Network spot sales manager....More than 175 persons attended the party last Saturday (1) at the Saddle and Cycle club in honor of 500th broadcast of NBC's 'National Barn Dance'....Myron Golden has been promoted from staff writer of the NBC Central Division continuity department to assistant editor under William Murphy, head of the department. Golden was continuity editor of WWJ, Detroit, for five years before joining NBC....Thomas Cafferty, WGN announcer, has reported for army duty at Camp Grant, bringing total of WGN male employees in armed forces to 49.

Marie Beck Simpson, formerly of the Baltimore Sun, has joined the Blue Network Central Division press department under Tony Koelker ....Reo Fletcher, arranger and pianist for the Cadets quartet, has gone to Iowa to help ease the manpower shortage on his father's farm. He has been succeeded by Robert Childe. Concerted efforts are being made to enroll women students in the control room techniques course, to be taught by Beverly Fredendall, at the NBC-Northwestern University Summer Radio School, to be held June 21-July 31 in order to alleviate, to some extent, the manpower shortage, particularly in the technical end, which now prevails....Boake Carter has been bought locally on WGN by the Chef Boy-Ar-Dee Quality Foods, Inc., for 13 weeks, through the McJunkin agency, to be aired Mondays, Wednesdays and Fridays, from 11 to 11:15 p.m....Robert L. McKee is a new announcer on the NBC Central Division staff.

H. H. Holtshouser, of WAPI, Birmingham, a Chicago visitor....Karl Weber is resigning from roles in 'John Freedom,' 'The Guiding Light,' 'Helpmate' and other shows to try his luck in New York....Nancy Martin, NBC songstress, back at the microphone after a tussle with the flu.... Colleen Moore, former film star, has started a new career as a children's story teller on the new 'Safety Legion' program heard over WGN, Monday through Friday, 5:30 to 5:45 CWT.

George Storer Has Deal for Fla. Station

Miami, May 11

George Storer, head of the Fort Industries group of stations, is reported to have closed a deal with Ralph Horton for the acquisition of the latter's WFTL, Fort Lauderdale-Miami, with the FCC's approval yet to come, being the final bridge in the transfer.

The station operates on 710 k.c. at 10,000 watts and is affiliated with Mutual.

The Headley-Reed Co. has been appointed exclusive national sales rep for WFTL by the station's general manager, S. A. Velter.

WJZ Indicates Growing Film Expenditures on Air

What may serve as a sort of index on the growth of spot advertising expenditures by film companies is the comparison of WJZ's (N.Y.) billings in this field. Last August, when the film distributors started to use spot radio on an intensive scale, WJZ's share from that quarter was $345. The same station last month (April) had an overturn of $12,205 in film advertising.

On its spot business in general, WJZ's April tally was 62% over what it had been for the like month of 1942.

Goo-Goo Blurbs

Johnson & Johnson is placing its e.t. announcement campaign in the north for its baby powder brand. The blurbs are to be run off at the rate of six a week for 26 weeks, starting June 7.

A similar campaign was launched in the south April 5. Young & Rubicam is the agency.

Gen'l Foods' Texas Spots

San Antonio, May 11.

General Foods has set a spot campaign over the stations comprising the Texas State Network for its Post Raisin Bran and Bran Flakes. Group will air three spots a day Monday through Friday.

Spots will originate from KFJZ, key station in Fort Worth.

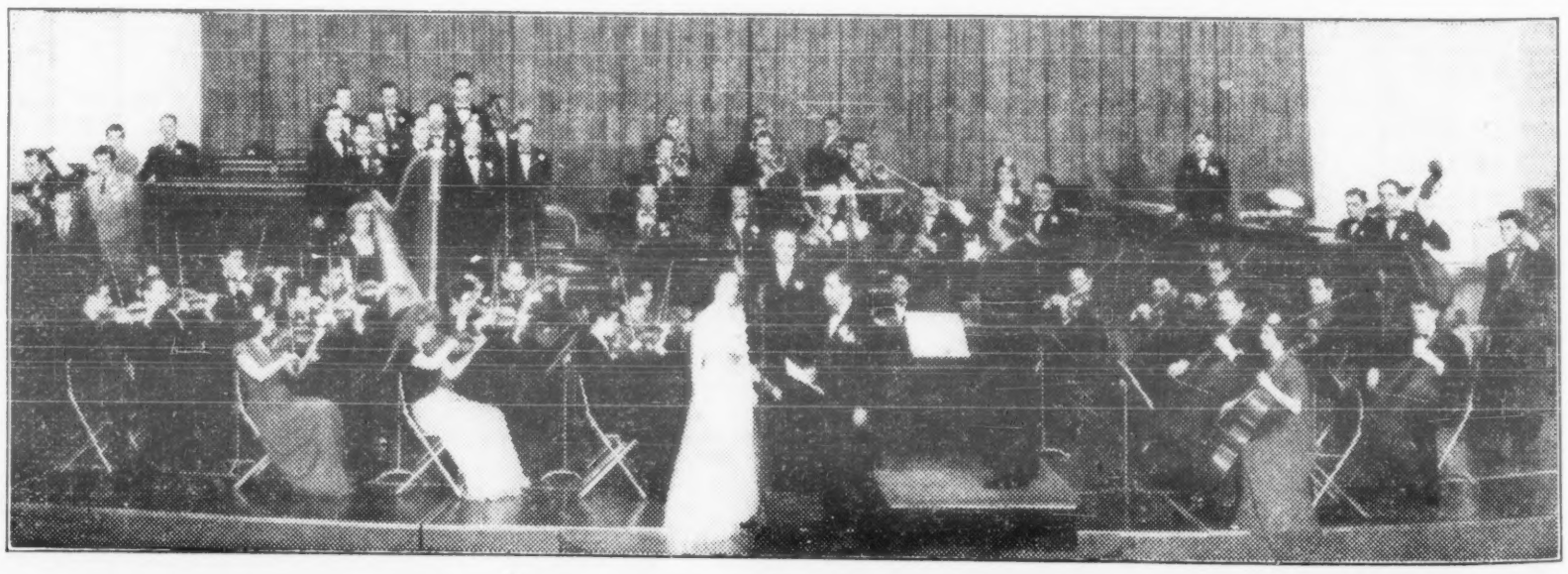
Youth Salutes Youth

RAYMOND PAIGE

AND THE

YOUNG AMERICANS ORCHESTRA

America's Youngest Orchestra of Outstanding Instrumentalists



"SALUTE TO YOUTH"—NBC Coast-to-Coast

TUESDAYS At 7:30 P.M., EWT, Coast Repeat at 9:30 P.M., PWT

Sponsored by the GOODYEAR TIRE and RUBBER CO.

Through ARTHUR KUDNER, Inc., 630 Fifth Ave., New York City

VICTOR RECORDS—*(IF AND WHEN)*

Management
MUSIC CORP. OF AMERICA

SPONSORS YEN NAME BANDS

Agcys., AFM Seek Gov't Ruling On Legality of Raising Band Prices

Major band agency executives and their attorneys met with Joseph Padway, attorney for the American Federation of Musicians, yesterday (Tuesday) afternoon to discuss ways and means to raise band prices without encountering opposition from the Wage Stabilization Board. Purpose of the bandmen is to have bandleaders officially declared 'independent contractors' in the eyes of the Office of Economic stabilization, which is ironical in view of the fact that the AFM itself classes all leaders as employees under its existing Form B contract. This, of course, is the basis of the whole idea. Since the AFM has declared maestros employees, they are subject to wage restrictions.

It seems there has been some hesitation on the part of certain band buyers to pay more money this year than they did last, for the same band, for fear of violating Wage Stabilization rules. Whether or not such increases are in violation of Government regulations is a vague point with the agency men and the meeting with Padway, and the latter's subsequent huddle with the Economic Stabilization Office will clear this up. Concert artists were recently classified as 'independent contractors' and this ruling has since been construed as covering all performers. However, since some band buyers have exhibited a tendency to hold down band prices, Padway and the agency men desire a specific Government ruling on bands.

Prices for bands in all classes have increased for all types of work in the past three months or more. Majority of buyers have been paying the increases without question, either recognizing the justice of them due to increased costs of musicians, transportation, and operation in general, or they simply found themselves forced to jump salaries or be left without music.

Price increases have occurred in all phases of bookings, one-nighters, theatres, loocations, etc. There are those that fear the $12,500 weekly being paid Jimmy Dorsey at the Roxy theatre, N. Y., currently, and the same figure being paid Phil Spitalny at the Capitol, opening June 10 or 17, as the beginning of a price war that may shoot band salaries into prohibitive brackets. Agency men and leaders themselves don't agree. They feel that the increases that have occurred are the natural result of the terrific demand for musical entertainment, coupled with the lowering of the supply of available names due to the draft, etc.

Reefer Charges Filed Against Leader And 10 Men in New Orleans

Houston, May 11.

A New Orleans band leader and 11 other persons were charged with conspiracy to violate the United States narcotics law in complaints filed here in the Office of United States Commissioner W. F. Carothers. The charges grew out of transactions involving marijuana. The weed was smuggled out of Mexico and was hidden in a car door.

The charges were filed against orchestra leader Wilson Frampton; James Anthony Kelliher and Ola Dee Oldham, New Orleans musicians; David Francis Banks, New Orleans radio announcer; Sidney S. Givot, m.c. at a New Orleans night club; Leroy C. Colburn, of Lake Charles, Louisiana; Felix A. Salinas, of McAllen, Texas, and Reynosa, Mexico, and Gilmore Oicou, Charles Braun, Otis James, Charles James and Stephen J. Boudro, Jr., all of New Orleans.

Luke Riley, pianist and conductor at Casino theatre, Pittsburgh, joining Archie Towne crew at Yacht club, Pittsburgh, replacing Reed Jaynes, Jr., who has shifted to Al Marsico at Nixon Cafe.

Decca's 1st Quarter Net Profit $204,563

Decca Records' net profit for the first quarter ended March 31, was $204,563, according to a statement released last week. This is an unaudited total, after provision for approximately $241,932 in estimated income and excess profits taxes.

Net equals 53c per share on 388,325 shares of capital stock outstanding. For the same period last year (1942), the net was $202,005, equivalent to 52c a share.

AFM, Disk Cos. Delay Meeting

Meeting between the American Federation of Musicians' executive board and representatives of the transcription industry was postponed again from Monday (10) to today (Wednesday). There have been no pre-discussion developments in the attempt to settle at least the transcription portion of the recording controversy, in effect since last Aug. 1, and which covers recording of all types.

There have been no developments on the subject of pop recordings. Since the last time Petrillo and his board, and executives and attorneys of RCA-Victor, Columbia, Decca, et al, met and were unable to arrive at an agreement, nothing has been done.

TINY HILL GETTING 1ST N.Y. LOCATION AT EDISON

Tiny Hill, midwestern band which has never before played a location in N. Y., opens at the Edison hotel, N. Y., May 25 for an indefinite run. Hill replaces George Stearney, who succeeded Tommy Tucker last night (Tues.).

Tucker moved out of the Edison early to fill an open spot at the Roosevelt hotel, Washington, for Mrs. Maria Kramer, owner of the two spots, plus the Lincoln hotel, N. Y. Tucker opened last night (Tues.) and is to be followed in two weeks by an all-girl band led by Betty McGuire.

Lucky Strike's 'All Time Hit Parade,' heard Friday nights via CBS, will add Hill's band starting later this month. Hill, who may replace Ethel Smith, organist, will be heard along with Jerry Wayne, Martha Stuart and Mark Warnow's 50-piece orch. If Hill replaces Miss Smith she will remain on the Hit Parade (Sat.-CBS). Miss Stuart replaces Marie Greene Sat. (14).

R.B.B.&B. Hunting Band For Summer Circus in N.Y.

One of the problems for Ringling Bros., Barnum & Bailey circus plans to operate a smaller version of the main show through the entire summer at Madison Square Garden, N. Y., is the band. The summer company opens June 16 for a four-week tryout and may remain until the fall. Main show hits the road May 15.

An outfit of N. Y. local 802 musicians will be rounded up and trained by Merle Evans, bandmaster. What acts will be included in the show has not yet been settled, but some which were left at the circus' winter quarters in Florida may be combined with others from the main body.

YOUTH AUDIENCE VIA DISK BAN

The American Federation of Musicians' ban on recording has taken an ironic twist as far as radio is concerned. Ad agencies are scanning the market for available name dance bands, and the basis for their sudden interest in this field is the circumstance that the 16-to-20 age element is listening far more to radio now because it can't get the latest pop tunes through the juke boxes.

The discovery by the agencies bears out the fears expressed by indie station men that, if the recording ban lasts long enough, they will have lost most of their audiences to the network affiliated outlets.

The agencies that are looking for name bands explain that the choice of the attraction will not be the sole reason for recommendation to the client. The program will have to embody some idea or stunt of current appeal or/and with a money giveaway twist.

The ironic angle derives from the fact that the resurge of sponsored dance combinations on the networks would bring employment to the very category that the recording ban was not intended to help. James C. Petrillo, AFM prez, has held since the very inception of the ban that his move was motivated by a desire to obtain employment for musicians not already employed, and that his union was not concerned with the recording welfare of organized dance units that had other sources of income.

Waxing of 2 Versions Of 'Heave Ho' by Maritime Band Awaits 802 Okay

Lt. Jack Lawrenc's Maritime Service Band is awaitng N. Y. local 802 of AFM permission to record 'Heave-Ho, My Lads, Heave-Ho' on two sides, one with the Andrews Sisters. Lawrence will direct his outfit, stationed at Sheepshead Bay, N. Y., in a brass band version of the melody on one side and on the other will accompany the Andrews trio with a dance band setup culled from the approximately 50-piece combination. If it's okayed the discs will be made at Decca Records' N. Y. studios.

There will be no counter sales of the recording; Petrillo's permission to do it is based on the fact that it will not be released for public consumption. However, the disc will be sold at Merchant Marine bases to members of that body, and it will be used on the air and for recruiting purposes.

Kaycee Music Co. publishes the number, which is included in several films based on the Maritime Service. WB's 'Action in the North Atlantic,' Republic's 'Merchant Marine,' and 20th's 'Life Boat' use the melody.

Lt. Jack Lawrence's Maritime Service Band of approximately 50 pieces may draw $5,000 from Warner Bros. for one evening's work at the Washington, D. C., premiere of WB's 'Action in the North Atlantic.' Film will debut in the Capital May 21, at the Earle. Date is the beginning of National Maritime Service week. Lawrence's band may work at the Strand, N. Y., preem of the film May 21, and do the D. C. date week later (28). Whether the band plays them or not will be settled this week.

These dates are the second and third salaried appearances for Lawrence's outfit, the money going to the service's welfare fund. He played at the Music Hall, N. Y., recently with 'Keeper of the Flame,' drawing $25,000 for four weeks.

Werblin's 1-A Status

Sonny Werblin, v.p. of Music Corp. of America in N. Y., has been given a 1-A classification by his draft board. He has received no orders to take a physical yet.

Werblin is about 36.

N. Y. Par, McIntyre in Tussle Over Two-Week Theatre Contract

After the N. Y. Paramount's booking troubles appeared to be settled last week with the withdrawal of Gene Krupa's orchestra, the house struck another snag when Hal McIntyre couldn't or wouldn't fill the time left vacant by Krupa, who was to have opened May 26. McIntyre is now out of that spot and Gracie Barrie's orchestra will take over. Miss Barrie opens May 26 for four weeks, with Frank Sinatra and Gene Sheldon. Film will be 'Five Graves to Cairo.' McIntyre is now insistent on opening with the Andrews Sisters June 16 or 23 as he was originally advised by the Par, before the Krupa dispute arose.

Sinatra and Miss Barrie's outfit are currently working together at Frank Dailey's Terrace Room, Newark, N. J., and, to allow the band to take the Par date, Dailey has consented to let it out a week earlier. Sinatra was booked in Newark for only three weeks, while Miss Barrie was in for four.

According to Paramount officials McIntyre was offered four and possibly five weeks in place of Krupa (opening May 19 to June 15 or 22), but the leader pointed out he couldn't possibly cancel a string of one-nighters already booked. He later agreed to try to cancel the dates if the Par would increase his contract price by $1,000; still later he asked a bonus equalling the profit he might make on the dance commitments. This figure, it's said, was estimated at $6,000. Par agreed to the $1,000 increase, but rejected the bonus idea.

The Paramount, after taking the case to the AFM and getting a decision stating McIntyre must fulfill his contract with the house, has offered the leader the last two weeks with 'Dixie,' Bing Crosby starrer, which will open with the Andrews Sisters-Mitchell Ayres orch combo. Par says it intends to enforce the union's decision. Case will have to go back to the AFM for further discussion and decision.

McIntyre's contract with the Par calls for only two weeks; it's an option the Par took on him during his date there in January. It called for the usual four weeks notice of opening. When he left the Commodore hotel, N. Y.; five weeks ago he was advised he would open June 16 or 23 with the Andrews Sisters, which was subsequently changed when the Andrews trio informed Par officials they had promised Mitchell Ayres the job of accompanying them. Ayres was then signed in McIntyre's place, at $3,500 a week.

802 Fines Nitery Leader $500 for 'Kickbacks'

Floria Maya, leader of the band at the Casbah, N. Y., nitery, was fined $500 last week by the trial board of N. Y. local 802 of the American Federation of Musicians for 'kicking back' $50 weekly to the spot's manager. At his trial, Maya claimed that the money was advanced for 'eats and drinks for himself and friends.'

Maya was interrogated by 802 more than a week ago and the decision delivered latter part of last week.

Victor Also Has Sinatra on Wax

Victor Records is also reissuing a Frank Sinatra recording to take advantage of the singer's current upbeat and the disc will vie with Columbia's version of 'All Or Nothing At All,' done by him with Harry James' orchestra. Victor's entry is 'Night We Called It a Day,' which Embassy Music (Tommy Dorsey firm) is going to make its No. 1 plug song. It's backed with 'Night and Day.'

Sinatra's Columbia side (this company has singer under contract for future work when the AFM ban is lifted) is unusual and lends itself to marketing as a Sinatra record because it's almost all vocal. James will get billing on the label.

Another tune being revived to circumvent the ban on new recordings is, 'Now We Know,' published by Mutual Music. Victor has an Artie Shaw interpretation which will be released to coincide with the plugging being lined up.

N. Y. HOTEL NAME BAND BATTLE DUE IN OCTOBER

Harry James is slated to return to the Astor hotel, N. Y., Oct. 10 for the fall season. Booking will pit three of the strongest band names in the country against one another. Tommy Dorsey opens at the Pennsylvania hotel and Benny Goodman opens at the New Yorker about the same time.

James opens the Astor's Roof next Monday (17), remaining five weeks until Benny Goodman follows June 28. Ina Ray Hutton succeeds Goodman Aug. 9.

Girl's Leap From Indpls. Hotel Involves Musician

Indianapolis, May 8.

Ben Alesse, 24, of Chicago, a musician with the Carlos Molina orchestra, was held by police on a vagrancy charge after 20-year-old Miss Marian Master of Indianapolis suffered a broken back in a plunge from a window of a sixth floor room in the Plaza hotel here Monday night (3). Alesse later was released on $4,000 bond and left town with the band.

Police said Alesse was in the room with the girl. She landed on the projecting roof of the second floor.

Alesse, according to police, said he had been occupying an eighth-floor room and rented another on the sixth floor for the Master girl. He said he did not know why she jumped and denied trying to keep her from leaving the room. Her condition is critical.

Tommy Carlyn orch, closing two-month run at William Penn hotel, Pittsburgh, Saturday (15), goes into Bill Green's for week on Monday (21), with Bob McCune band following him for a run. Carlyn's being replaced at William Penn by Ramon Ramos outfit.

Kaye's Return to Albany In Contrast to Time When He First Started Band

Albany, May 11.

Sammy Kaye's return to Albany, midst a shower of advertising-publicity as headline attraction at the Palace theatre and as star of two network programs, was in sharp contrast to his appearance in that area when the Ohio University alumnus was starting to climb the ladder to fame. Then he played engagements at three spots: the East Greenbush Crystal Ballroom (later razed by fire); the Hendrick Hudson hotel in Troy, and the Paradise Showboat. The three-masted schooner was docked at Fulton street in Troy.

With Kaye in those days was another Sammy—Friedlander—who became his manager. Friedlander left to become Blue Barron, under which name he broadcast from the Showboat and clicked via WGY. Most of Kaye's present crew were with him at the time, although the featured-entertainer personnel was built up later.

Southard Now Col. V.P.

Paul E. Southard, with Columbia Records 12 years as sales manager, has been elected v.p. in charge of sales.

He assumed the executive position May 1.

Long Terrif $33,000, Cleve.; Herman Giant 30G, Frisco; Krupa Ditto, Hub

(Estimates for This Week)

Charlie Barnet, Philadelphia (Earle; 2,768; 35-75)—Plus 'Night Plane Chungking' (Par). Per usual here, film is not any great help, with disappointing $18,700 in sight. However, long stay of Barnet at Met ballroom recently apparently is hurting his stage appearance here.

Jimmy Dorsey, New York (Roxy; 5,886; 55-$1.10)—With Bob Eberly and Kitty Kallen on stage, and 'Crash Dive' (20th). Finished second week at sock $80,000 last night (Tuesday) and remains two more.

Sonny Dunham, New York (Capitol; 4,620; 35-$1.10)—With Jimmy Durante, Marta Eggerth, on stage, and 'Presenting Lily Mars' (M-G). Currently in second week, gross should hit $55,000 or close, very good, although Durante was forced out after first two days of holdover stanza as result of cold. Benny Rubin subbed for Durante for four shows, Saturday (8); Jackie Miles for one show that day and balance of engagement.

Shep Fields, Newark (Adams; 1,950; 30-99)—With 'Shantytown' (Rep) and stage show headed by Carol Bruce. Band, getting a lift from stage layout, is coasting to pleasing $16,500 in final week of bandshow policy for this indie house.

Woody Herman, San Francisco (Golden Gate; 2,850; 44-75)—With 'Falcon Strikes Back' (RKO). Giant $30,000, to top town. Band is principal draw.

Harry James, New York (Paramount; 3,664; 55-$1.10)—With Golden Gate Quartet, others, on stage, and 'China' (Par). Still very potent at b.o., with $82,000 drawn for third frame ended last night (Tuesday). James was off the show Sunday-Monday (8-9) as result of overexhaustion.

Gene Krupa, Boston (RKO Boston; 3,200; 44-99)—Plus 'It Comes Up Love' (U), and others on stage. Krupa is clicko here, pulling RKO house back to last fall's average of $30,000, best here in some time. Extra show at 10:30 a.m., Saturday drew long lines.

Johnny Long, Cleveland (Palace; 3,700; 35-85)—Plus 'Desperadoes' (Col), and others on stage. Nicely balanced combo with both picture and Long's band sharing in terrific $33,000, near house record, though held down by non-standing ban.

Hal McIntyre, Chicago (Oriental; 3,200; 28-55)—With 'Redhead from Manhattan' (Col), and Larry Adler on stage. Solid $20,000.

George Olsen, San Francisco (Warfield; 2,650; 55-75)—Plus 'Night Plane Chungking' (Par). Big $25,000 mainly on band, one of best here since stage policy was launched.

Jan Savitt, New York (Strand; 2,756; 35-$1.10)—With Ethel Waters in person, and 'Edge of Darkness' (WB) (4th wk). Dropping to $32,000 or over, but okay and holds another week.

Hampton, Brown, Bobby Sherwood Hot on 1-Niters; Tucker Has $1,000 Mor.

(Estimates)

Les Brown (Shubert theatre, New Haven, Conn., May 9). Balmy weather injured Brown's take here; approximately 3,500 spun turnstiles at 75c top, fine under the circumstances. Brown has been doing well on road (he's currently at Bradford hotel, Boston); April 22 he played Lakeside Park, Mahanoy City for Roy Hobbs and drew over 3,300 admissions at $1, big.

Xavier Cugat (Aud., Holyoke, Mass., May 2). Cugat's take was good here. He drew about $2,500 gross and took out roughly $1,500 as his end.

Lionel Hampton (Aud., Kansas City, May 5). Hampton played to 10,000 people at charity affair here, on a flat salary. Next night (6), however, he lured close to 10,000 to a dance date at varied prices, taking out over $4,000 as his end.

Bobby Sherwood (Ritz B., Bridgeport, Conn., May 9). Sherwood did exceptionally well here, playing to 1,638 admissions at 98c. Band was well liked.

Tommy Tucker (Franklin Square Aud., Hagerstown, Md., May 10). Tucker did swell job here for Monday night, drawing over 1,000 admissions at $1.

Band Bookings

Count Basie, May 14-16, Palace theatre, Fort Wayne, Indiana; 17, Palace theatre, South Bend, Ind.; 18, White City B., Chicago; 19, Aud., St. Louis; 21-22, Municipal Aud., Kansas City; 25-June 1, Orpheum theatre, Los Angeles.

Enoch Light, May 16, Manhattan Center, New York; 21, Amherst U., Amherst, Mass.; 22, Commodore hotel, N. Y.; 28, Farragut Academy, Toms River, N. J.

Hal McIntyre, 14-20, Riverside theatre, Milwaukee; 22, Frog Hop B., St. Louis; 23, Skylon B., Sioux City, Ia.; 25, Arkota B., Sioux Falls, S. D.; 26, Prom B., St. Paul; 27, Tromar B., Des Moines; 28, week, Orpheum theatre, Omaha.

Chico Marx, June 1-7, Orpheum theatre, San Diego; 9-15, Orpheum theatre, Los Angeles; 24-30, T. & O. theatre, Oakland, Cal.; July 1-7, Golden Gate theatre, San Francisco.

Jimmie Lunceford, May 27, week, Orpheum theatre, Oakland, Cal.; June 4, Memorial Aud., Fresno, Cal.; 5, Casa de Vallejo, Vallejo, Cal.; 6, Sweet's B., Oakland; 7, Aud., Oakland; June 9-July 20, Trianon Ballroom, Southgate, Cal.

On the Upbeat

Joe Venuti's band opened at Roseland Ballroom, N. Y., last night (Tues.) five days late due to the loss of six men to the draft. Art Paulson filled in while Venuti gathered and rehearsed new men. Bob Allen played the spot Sunday (10) evening, his night off from the Pennsylvania hotel, N. Y., with special permission of N. Y. local 802. Union forbids more than six days work, so the special okay was necessary.

Carolyn Marsh is not joining Vaughn Monroe's orchestra as replacement for Marilyn Duke, who left the band to join the WAACs.

Al Trace orchestra h.o.'s at the Dixie hotel, N. Y., until Sept. 6.

Dean Kincaide, former arranger for Tommy Dorsey and Alvino Rey, is arranging for the Norfolk, Va., Naval Air Station band.

Paul Wimbish, former band manager, now an aviation school ground instructor for the Navy at Coral Gables, Fla.

Walter Gable has taken over keyboard chores with Hugh Tully's Modernaires at Hotel Roosevelt Fiesta Room, Pittsburgh, replacing Everett Neill.

Washington Jitterbugs Lose River Boat Heaven

Washington, May 11.

Floating jitterbugs were given a crushing blow when the Office of Price Administration ruled that there will be no Potomac moonlight cruises this season. Fuel oil was denied to the steamers for purely pleasure trips. The S. S. Potomac used name bands on Saturday nights and sometimes during the week and they were the jitterbugs' river heaven.

OPA denied the City of Washington, steamer of the Wilson line, oil for the trips to Mt. Vernon and Marshall Hall Latter, an outdoor pleasure resort, will probably remain closed. B. B. Wills, manager of the Potomac River line, said his company would convert to coal-burning engines and was hopeful that the season could start May 30.

Union's Escrow System Now OK

Philadelphia, May 11.

The members of Local 77, American Federation of Musicians, who put up a squawk when the union instituted an escrow system, now are kicking because the executive board wishes to scrap it. The situash came to light at a membership meeting last week, when the board announced it had voted to eliminate the escrow setup 'because there no longer appeared to be any need for it.'

The escrow system was put into effect about 18 months ago to forestall chiseling and kickbacks. Under the setup money for engagements was paid directly to the union. Musicians were paid about enough to live on, with about 25% held back until the engagement was completed. In this way musicians could not be forced to make kickbacks, either to the leader or nitery operator, under threat of losing his job.

But now, with a shortage of tooters, there is very little danger of any one being tempted to play under the scale or paying a kickback. But when the executive committee said it wished to drop the idea the membership raised the roof.

Bandleaders claimed that the escrow setup made it simpler for paying off their men. They merely deposited a lump sum check with the union. But most important, musicians claimed, it was a compulsory method of saving, giving them a lump sum of coin at the end of the engagement period.

The executive board decided to settle the question by a mail referendum of the entire membership. Because so many tooters are doubling in war plants, only a small percentage of the membership attended the meeting.

Inside Stuff—Orchestras

Two of Jimmy Dorsey's musicians were caught in last week's (Wed.) blackout in N. Y. and were unable to return to the theatre in time for the beginning of the last show. One was the outfit's first trumpeter and the other from the same section, both important men. They climbed on the stand after the show was well on its way.

The show got another bad break when Sammy Birch's phonograph refused to function and Dorsey had to fill in the time with gab until it was corrected. Birch is the pantomimist, a la Roy Davis, and without the machine he had no act.

Independent record manufacturer recently approached an executive of one of the major recording firms in N. Y. with the request that he be sold some of the company's masters to press and distribute. Apparently he figured that since the company in question couldn't press all of the stuff it had on hand, due to materials shortage, he would be helping the firm and himself.

After his request was rejected, the guy turned around and offered to sell masters, apparently of a bootleg nature, to the same official.

Charlie Barnet took slightly over $7,300 for his end of the business done at the Apollo theatre, N. Y., last week, further testimony of the strength of some white bands in colored houses. This figure represents the highest amount Barnet has ever earned for a theatre week in either a white or colored house.

Barnet was in on a straight 50% of the gross over $300. Gross was approximately $14,900.

Shep Fields is mulling the idea of introducing strings into his all-reed orchestra, now at the Adams, Newark, N. J. Since the inception of his current outfit composed of nine saxes and four rhythm, it has been the leader's intention to some day add fiddles.

If Fields' plans materialize he will probably use eight sax, four rhythm and four fiddles.

Phil Spitalny's opening date at the Capitol, N. Y., has been changed from June 3 to June 10 or 17. Switch was made when it was decided that Metro's 'Bataan' was too gory an epic for a girl band to accompany.

Spitalny's femme band instead will have 'Stage Door Canteen' (UA) for screen accompaniment.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	54	700	60,325
Jan Savitt	Commodore (500; $1-$1.50)	0	†900	900
Lani McIntire*	Lexington (300; 75c-$1.50)	65	2,225	109,825
Jerry Wald*	New Yorker (400; $1-$1.50)	4	1,825	7,600
Bob Allen	Pennsylvania (500; $1-$1.50)	2	2,275	6,400
Xavier Cugat	Waldorf (550; $1-$2)	0	†1,775	1,775
Abe Lyman	Lincoln (275; 75c-$1)	16	1,200	19,175
Guy Lombardo	Roosevelt (400; $1-$1.50)	8	1,575	12,625

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Alec Templeton.*
† 3 days.

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$4.50 min.). Aided by influx of convention visitors, Williams brought in 5,600 customers.

Jimmy Joy (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Business here also profited by many city visitors with Joy accounting for 3,400 people.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Georgie Price, sharing honors with Bondshu, helped business to 2,100 on week.

Stan Kenton (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Kenton keeping patronage up around the 5,500 mark.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Some special parties assisted Morgan in hitting the 3,700 mark.

Boston

Les Brown (Main Ballroom, Hotel Bradford; 1,750; 85c admission). Brown has friends here, accounting for 800 more customers than previous week—5,050 total—considered fine.

Milt Herth (Colonial Room, Copley Plaza; 300; 50c-$1 cover). Herth stayed 16 successful weeks here. His concluding week was big 787 covers. Jose Cortez rhumba outfit current.

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). The Hartmans' seventh week was right up there with the best: 2,003 covers, with Friday-Saturday overflow accommodated in adjoining Sheraton Room. Newmans' tenth week.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Three conventions in hotel last week served to bolster biz and 4,100 customers were checked into the room. Drake & Marche, exponents of ballroomology currently headlining the floor show.

Minneapolis

Edgar Drake (Minnesota Terrace; 500; $1.50). Quick return engagement for this band which made such a favorable impression less than two months ago. Floor show acts are Carolyn Marsh, Maurice & Maryea and Duke Art, Jr. Average nightly attendance of 550 very good.

Location Jobs, Not in Hotels

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Hot spot of the town with Breese and Romo Vincent playing to capacity most of the time; 5,000 people.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster increased the draw again, playing to around 2,800 for the week.

(Minneapolis)

Tommy Reynolds (Happy Hour; 650; no cover or min.). This well-liked band wound up five weeks to good nightly attendance averaging 500. Don Reed opened today (11).

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. As Time Goes By (4) (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor
2. Don't Get Around Much (7) (Robbins)	Inkspots	Decca
	Duke Ellington	Victor
3. Heard Song Before (15) (Morris)	Harry James	Columbia
4. Black Magic (10) (Famous)	Glenn Miller	Victor
	Charlie Barnet	Decca
5. Taking Chance Love (2) (Feist)	Benny Goodman	Columbia
	Sammy Kaye	Victor
6. Brazil (15) (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
7. Why Don't You Do Right (14) (Mayfair)	Benny Goodman	Columbia
8. So Nice Come Home To (12) (Chappell)	Dinah Shore	Victor
9. Murder He Says (2) (Paramount)	Dinah Shore	Victor
10. Started All Over Again (4) (Embassy)	Tommy Dorsey	Victor

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

Let's Get Lost (Paramount)	Jimmy Dorsey	Decca
	Teddy Powell	Bluebird
Velvet Moon (Witmark)	Harry James	Columbia
For Me, My Gal (Mills)	Judy Garland	Decca
	Guy Lombardo	Decca
Cabin In Sky (Feist)	Vaughn Monroe	Victor

Larry Owen, with Guy Lombardo's band for years, quitting only recently, has joined Sammy Watkins' crew at Hotel Hollenden, Cleveland, as saxman and arranger. Owen is succeeding Simmons Thomas.

Chick Floyd's band, with Edith Caldwell as vocalist, is being placed in Hotel Cleveland's Bronze Room, Cleveland, for two-month run beginning May 27. Replacing George Duffy's outfit, slated to return for a summer engagement following Floyd.

After the Plug Is Over

(A Glance Into the Future?)

A certain disgruntled music publisher was beefing to a lot of his cronies about his song being off the Hit Parade. He said, 'I'm going to write that Mr. Hill. I'll say to him, 'Mr. Hill, you have seen fit to survey my business; well, let me tell you, I covered the middle west last week and I made a survey of your business. I find that this week, it is Old Gold, three to one; Chesterfield, second; Philip Morris, third; Raleigh, fourth. You're out of the money.'

The Contactmen's union has cautioned its members about speaking in public places of their songs and the amount of plugs, so if you see a lot of fellows using the deaf-and-dumb system, do not be alarmed. This is sure to hurt Lindy's noonday business.

Carrier pigeons may be seen flying to a sponsor with the amount of plugs this week in code.

The new song logging system is going to effect the writer also. Since songs are to be listed asphabetically, it is to be expected that the next batch of songs will read something like this: 'After I Met You,' 'Ask Me Why,' 'All the Time.' Songs with such titles as 'You're For Me,' or 'Zip Your Lip, You Drip,' may never be written.

Inside Stuff—Music

Shapiro, Bernstein & Co., has advised 20th Century-Fox that it considers the melody of 'Ride to the Rhythm of the Roundup,' which the producer used in two of its films, a lift from 'The Last Roundup' and that an adjustment of the claim is in order. The pictures cited are 'Hawaiian Buckeroo' (1938) feature, and 'Along the Texas Range' (1943), a short. 'Ride to the Rhythm' was written by Albert Von Tilzer and Harry MacPherson in 1938 and published by Sam Fox. 'The Last Roundup,' authored by the late Billy Hill, was published by Shapiro-Bernstein in 1933.

The N. Y. Times continues in wonderment at the mass of populace milling around the N. Y. Paramount, and had another Sunday feature, this time by a 17-year-old hepcat who is copy boy at the paper. The answer to the Times' great concern is that the Paramount's queues wind in front of the daily's West 43d street building, and the blockading of pedestrian traffic is a constant reminder to all editorial workers of Harry James' terrific draw.

Jerry Vogel and Shapiro- Bernstein & Co. each ran ads in the New York Times last Sunday (9) asking for information anent the heirs of writers whose songs are due to come up for renewal of copyright. Shapiro-Bernstein's quest involved John H. Quinn, one of the writers of 'Sweet Annie Moore' and 'Yipiaddyiay,' while Vogel, without mentioning titles, inquired in his ad for the whereabouts of heirs or relatives of Rennold Wolf, Paul Benedek, Jack Drislane, Edwin Ellis and Will J. Hart.

Martin Block devoted the first half of his p.m. 'Make Believe Ballroom' session Monday (10) to English disc favorites of the A.E.F. in Great Britain. But when the WNEW, N. Y., record jockey changed to popular U. S. numbers, the station reports that the switchboard was jammed by listeners requesting a continuance of the British records, with special mention for the risque 'Please Don't Touch My Butter.'

Spokesman for the Warner Bros. publishing group, Bill Wyman, commenting on a recent 'Variety' story, in which one of the major publishers noted that he had a 100,000 reprint order, supposedly a high mark for the past 10 years, points out that WB's 'As Time Goes By' recently had a 200,000 reprint issue.

Tune, 'Sailing On a Moonbeam,' has 'we could spend our lives together' in the lyric. Two of the collaborators on the song, Louis Blasco and Betty Patterson, put the idea into action while working on song. Only acquaintances at the start, they finished up by marrying. Russ Morgan did the tune.

With most catalogs loaded with filmusical scores, J. Fred Coots decided that the best course was to publish his 'It Was Written in the Stars' with his own money rather than give it to a publisher with good intentions but governed by Coast tie-ups. Coots' new firm is called Oxford Music.

Jack Kapp says the Ink Spots' current 'Don't Get Around Much Any More' is nearing the 600,000 disk mark, or in excess of their 'If I Didn't Care,' which sold 500,000 platters on Decca.

Romberg to Maestro Robin Hood Series

Sigmund Romberg is skedded to conduct the Philadelphia Orchestra in its summer series at Robin Hood Dell, Phila., July 22.

The longhaired stint will precede Romberg's bow at Carnegie Hall, N. Y., into which the composer will bring Sept. 18 the concert group with which he's currently on tour.

Philly Dailies Rap Army's Song Ban

Philadelphia, May 11.

Philly newspapers took a rap last week against the action of Army officials who forbade soldiers based at Atlantic City from singing certain songs which they termed 'a slur on women and the courage of our soldiers.' The Record, Inquirer and Bulletin called the action a sample of 'Brass Hat Nice Nellieism' and an attempt to make a 'Sunday school picnic out of war.'

The songs barred included: 'When the War Is Over,' 'Around Her Neck She Wore a Yellow Ribbon,' 'I've Been Working on the Railroad,' 'Mademoiselle from Armentieres', 'Roll Out the Barrel' and 'How Dry I Am' were also put on the taboo list because they were 'drinking songs'.

Singing while marching on the Boardwalk is a must in Atlantic City Air Corps Training Base, the soldiers being forced to go to class to learn the okayed numbers.

Most-sung number while marching is 'Wait Till the Sun Shines Nellie.' Other faves are 'Remember Pearl Harbor,' 'Air Corps Song,' 'Alouette,' 'I Had Six Pence' and 'The Marine Hymn.' A song sung sub rosa by many is 'Dirty Gertie from Bizerte.'

Band Review

THEODORA BROOKS (4)
LARRY KEYES (10)
Hotel St. Regis, N. Y.

Theodora Brooks heads the rhythmic quartet atop the Hotel St. Regis' Viennese Roof, and Larry Keyes maestros the bigger band. Latter is a vet at this hostelry, and when Evan Jones left for the service he took over the baton.

Miss Brooks follows in the Ethel Smith idiom, heading her combo of piano, guitar and traps from the Hammond console. Miss Smith, now on Lucky Strike, of course, came up from Rio de Janeiro, hence her emphasis on the sambas, when she performed on the organ. Miss Brooks likewise features the Latin tunes, plus the waltzes.

Keyes' combo is a sturdy, musicianly team, and business at the St. Regis attests to the fact that, under present boom conditions, all that the nice people this hostelry caters to wants is just a brace of good bands and they're happy. Roberta Welch chirps with Keyes. The Roof itself remains one of the nicest spots in Manhattan, ably chaperoned by Jean at the tape. And the ropes are up almost nightly. *Abel.*

Dailey In on Mosque Theatre, New'k, As Bandfilmer; Brandts Also Included

In face of his own denials a couple of weeks ago, Frank Dailey is not only interested in the projected operation of the Mosque, Newark, as a band-film theatre starting next fall, but is also making an effort to book bands for the house. Dailey's Terrace Room is part of the Mosque theatre building, but it's understood that his interest in the theatre portion does not call for the theatre's owners, Waters & Merritt, getting a share of Dailey's ballroom operation.

Also in on the bandfilm policy, via their booking office and also a promise to help the theatre get picture product, are the Brandts, indie chain operators. The Brandts, via a similar procedure and a reputed $5,000 in cash, got themselves a piece of the Central, Passaic, also a name band house. The Passaic house, as well as the Mosque, also figure in the Brandts' subway legit circuit which operates every summer, booked by Jules J. Leventhal.

In going into a band operation, Dailey, Waters & Merritt and the Brandts will go into competition with the established Adams, operated by A. A Adams in partnership with Paramount. The Adams, by location and film product, is conceded to be in a far better competitive position than the Mosque, which has long been a white elephant and where the late Henry Chesterfield, NVA head, once lost over $25,000 with an elaborate stage-and-ballroom setup.

Sherman's Adams

Dailey last week approached Billy Burton, Jimmy Dorsey's manager, for a date in the Mosque theatre, but Dorsey is committed to the Adams. Brandts' booking office has likewise approached several other bands, but thus far none has been set. The Adams is booked out of Edward Sherman's office, leading independent booking office.

It's not clear how Dailey plans to overcome the Mosque's theatre opposition with name bands to his own Terrace Room, unless he figures he may as well have a piece of the opposition and cash in on both ends, if there's a profit, rather than take the chance of being forced out of the lucrative Terrace Room by circumstance if not also having an interest in the theatre operation.

Dailey definitely will not reopen his Meadowbrook, Cedar Grove, N. J. He would have done so for Harry James, on whom he has had a four-week option for that spot. Instead James will go into Dailey's Terrace Room June 27 for one week, and is tentatively set for short stretches in October and next spring.

Dailey will get the air-conditioning system he's been seeking for the Terrace, though it's not being installed specifically for him. Navy Department has a branch office in the Mosque theatre building, which houses the Terrace, and the WPB has okayed an air-cooling layout for it. Since the building's heating and ventilating system is on one line throughout, Dailey automatically benefits.

N. O. to Present Alfresco Summer Concert Series In Heart of the City

New Orleans, May 11.

Open air concerts in the downtown business district to provide employment for New Orleans musicians will be inaugurated June 15. Season will run through August 15 and feature orchestra of 35 musicians, most of whom were members of the New Orleans Symphony, which just closed highly successful season.

Enterprise, which is backed by leading New Orleans citizens and music lovers, also has support of Mayor Robert S. Maestri, who has ordered city public works department to construct shell in Elks Park, across from Loew's State and Saenger theatres. Concerts, slated for Thursday, Saturday and Sunday nights, are not expected to hurt pix houses, as these are nights when theatres are forced to turn patrons away. Leading conductors will be brought here to serve as guest batoneers.

Work to construct 1,700 bleacher seats will start this week. A section with tables will also be provided. Servicemen will be admitted free.

MAY CONVERT BALL PARK INTO BALLROOM

Philadelphia, May 11.

A New York syndicate is mulling a plan to convert the old Phillies ball park into an open-air dancing pavillion with name bands as attractions.

The park has been used as an open-air ice skating rink and for boxing bouts since it was abandoned by the Phillies. The ball club now uses Shibe Park, home of the Athletics.

Music Notes

Stanley Cowan, aircraft riveter, cleffed 'Give It to the Rivet, Florabella.'

Sol Chaplin and Walter Samuels completed score on 'Red Head from Manhattan' at Columbia.

Edward Ward composing score and atmospheric melodies for 'Cobra Woman' at Universal.

Joseph Lilley checked in at Paramount to do musical arrangements for 'And the Angels Sing.'

Dr. Miklos Rozsa composing original score for 'So Proudly We Hail' at Paramount.

George Bassman drew the scoring job on 'Whistling in Brooklyn' at Metro.

Jerome Kern and Ira Gershwin sold their marching song, 'Make Way for Tomorrow,' for use in 'Cover Girl' at Columbia.

Milton Rosen and Everett Carter cleffed 'Here's Your Kiss,' 'All the Time It's You' and 'Hep, Hep, Hooray' for 'Girls, Inc.' at Universal.

Harry Link, general professional manager for Leo Feist, Inc., went to the Coast last week to confer with Metro execs on exploitation campaigns for the scores of 'Meet the People,' and 'Right About Face.'

Edward Cherkose and Eddie Kay writing two numbers for 'Spotlight Revue' at Monogram.

Our Best Popular Catalog in Years!

• *Ballad*
IN A LITTLE CHURCH IN ENGLAND

• *Bounce*
THE CANTEEN BOUNCE

• *Novelty*
PAPER DOLL
THE MILLS BROTHERS DECCA RECORD • 18318 IS BIGGER THAN EVER

• *Fox Trot*
I HEARD A HURDY-GURDY

• *Latin*
POINCIANA

• *Standard*
YOUR LIPS ARE LIKE CHAMPAGNE
WE THINK THIS ROBERT STOLZ SONG IS HIS MOST BEAUTIFUL

E. B. MARKS MUSIC CORPORATION • RCA Building • Radio City • New York

Mills Telling Coast SPA Members His New Ideas to Tighten Organization

Hollywood, May 11.

E. C. Mills, general manager of the Songwriters Protective Association, has been holding meetings with local members of the association during the past week to explain some new ideas he has for the functioning of the organization. He wants the SPAites to clear all their contracts through the SPA and to insert several new clauses in their publisher contracts. The SPA's uniform standard agreement with the pubs doesn't expire for a couple years.

Among the other changes Mills advocates are:

1. Limit publisher acceptance of a new manuscript to a stipulated time, with the contract becoming invalid and the script returnable if the pub doesn't act within the required period.

2. Bar publishers from disposing of foreign rights to a song before the latter is published in this country.

3. Eliminate the practice among some publishers of holding a writer liable for advances against royalties on more than one song. Mills wants each advance posted against each separate song and not treated as a wholesale matter.

4. Raise the royalties on phonograph records to a flat 2c as provided for under the compulsory provision (IE) of the copyright law.

5. The establishment of a closed shop in the industry, with SPA members barred from collaborating with non-SPA writers.

6. Writers retain control of the copyright, instead of conveying it to the publisher.

7. Writers receive two-thirds of sync and performance rights instead of current 50-50 arrangement.

Coast SPAites Vote

Unanimous approval of the two-thirds cut and copyright-retention proposals was voted at a meeting of 100 Coast SPA members last night (Monday). There were no dissenters, although opposition had been expected from the Mack Gordon-Jerome Kern-Harold Arlen clique. The closed shop issue was also roundly accepted.

SHEET MUSIC BIZ STILL IN SLUMP

With no outstanding songs to help pull up the list, sheet music sales have fallen off gradually during the past few weeks. A slump was noted last month, which distributors attributed to Lent.

However, the continued droop in the market is explained as due to the lack of hit tunes.

Hunt Ack-Ack Themer

Washington, May 11.

U. S. Coast Artillery Association has offered $100 prize for a new Anti-Aircraft Artillery marching song. Competition is open to anyone in or out of the service. New song will be distinctly for the ack-ack boys, and will not change the status of 'Crash On, Artillery,' official song of the coast artillery.

Army Engineers have just gotten themselves a new song. 'Here Come the Engineers,' written by public relations staff at Fort Belvoir. Already aired over the Blue Web and theme song of Fort Belvoir radio show, 'Castles in the Air,' song is the work of Capt. S. D. Swann and private Sidney Neiditch.

LEEDS, YANKEE SUE N. Y. NITERY ON 3 SONGS

Leeds Music Corp., and Yankee Music Publishing Corp., in a combined action filed Friday (7) in N. Y. federal court against the Mon Paris Restaurant Corp., operating the Mon Paree nitery, charging it with infringing on their copyrighted songs by giving public performances in violation of their copyright.

The music publishers, according to the complaint, seek an injunction and damages, alleging that the unlawful acts are causing the publishers great injury. The songs used are 'Mister Five By Five,' published by Leeds; 'Just As Though You Were Here' and 'There Are Such Things,' published by Yankee.

Canadian Jukebox Test Case on 'Star Dust'

Ottawa, May 4.

A federal Exchequer court order that restrained Vigneux Bros., Toronto juke distributors, from installing any machine adopted to perform Hoagey Carmichael's 'Star Dust,' has been modified to limit the injunction to the public performance of the song itself, and withdraws the injunction against the installation by the firm of jukes that can be used for playing any other recor s.

Original action was a test case by the Canadian Performing Rights Society, assignee of the copyright of 'Star Dust.' The new order restrains Vigneux Bros. from 'publicly performing or authorizing the public performance' of the Carmichael tune.

Roy Rogers and Nat Vinson collaborated on 'Linda Lou,' dedicated to the new Rogers baby.

He Gets Around

Hollywood, May 11.

Edward Ward is covering two continents and the South Sea Islands in three scores he is composing simultaneously at Universal.

'Phantom of the Opera' has a French theme; 'Ali Baba and the Forty Thieves' is Arabian, and 'Cobra Woman' is backgrounded in the South Pacific.

New Gov't Music Group Is Set Up

Washington, May 11.

An Office of War Information Committee on Music and Performance, replacing the now defunct Wartime Music Committee, has been set up in Washington. William B. Lewis, assistant director of the OWI domestic branch, announced today. The new committee, headed by Jack E. Joy, of the radio branch, bureau of public relations, War Department, will advise on plans to standardize music and performance practices for all government agencies, so that the music industry can work, if it so desires, through one channel and operate under a single policy.

As its first official action, the committee is expected to send invitations to ASCAP, BMI, AFRA, AFM, SESAC and MPPA for a meeting to be held within the next two weeks in Washington.

In addition to Joy, other members of the committee are: Macklin Marrow, music director of the OWI overseas division; George Thackary, of the OWI domestic radio bureau; John Ogilvie, associate director of radio division of the office of Coordinator of Inter-American Affairs; Edward C. Gauvreau, procurement division of the Treasury Department; Maj. Irvin Vogel, Special Services Branch of the War Department.

Committee secretary is Lee House, of the OWI domestic radio bureau, and Abel Green, editor of 'Variety,' was named special consultant and adviser to the committee, and liaison man in New York with the music publishing industry.

BMI on Coast Gets 'Em Comin' and Goin'

Hollywood, May 11.

An old timer, Al Piantadosi, and a young sprout carrying on a name well known in popular music, Nacio Herb Brown, Jr., have placed songs with Harry Engel for publication by Broadcast Music. Former's tune, written in collaboration with Irving Bibo, is 'Come on and Whistle,' which will be featured by Marlene Dietrich on a camp tour.

Young Brown's ditty, sharing credits with Freddy Martin and Jack Fina, is a ballad, 'If I Can't Have You.' Both make their bid for the hit parade later this month.

King Sues Marks, Claiming Infringement of 2 Songs

Charles R. King, composer of two songs, 'Kings Serenade,' also known as 'Imi Au Is Oe,' and 'Song of the Islands,' or 'Ma Kei O Hawaii,' filed suit Friday (7) in N. Y. federal court against the Edward B. Marks Music Corp., charging copyright infringement.

The complaint alleges that Marks with full knowledge of the plaintiff's copyright and without his consent, has and is continuing to publish and license to others use of the compositions. King also alleges that Marks granted rights for film use of the songs.

King seeks an injunction, damages and an accounting of profits, and impounding of all records and plates of the alleged infringed songs.

Warren Leaving 20th

Hollywood, May 11.

Harry Warren ends a long music writing association at 20th-Fox after doing the tunes with Leo Robin for 'Mexico City.' Assignment is on a freelance basis, as he declined a new contract at the studio. Warren wants to take a long rest due to failing health.

Robin will team up with Naci Herb Brown.

Edna Fischer, composer-pianist, joined Walton Goldman's music publishing house.

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, May 3-9, from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
Let's Get Lost—†'Happy Go Lucky'	Paramount	37
Don't Get Around Much Anymore	Robbins	31
Change of Heart—†'Hit Parade of '43'	Southern	30
It Can't Be Wrong—†'Now Voyager'	Harms	26
As Time Goes By—†'Casablanca'	Harms	25
Comin' In on a Wing and a Prayer	Robbins	24
You'll Never Know—†'Hello Frisco'	BVC	24
In the Blue of Evening	Shapiro	23
That's My Affair	Leeds	23
It's Always You—†'Road to Zanzibar'	Famous	21
That Old Black Magic—†'Star Spang'd Rhythm'	Famous	19
Taking a Chance on Love—†'Cabin in Sky'	Feist	19
Canteen Bounce	Marks	19
Wait For Me Mary	Remick	19
What's the Good Word, Mr. Bluebird	Berlin	16
Nice to Come Home to—†'Something to Shout'	Chappell	16
Brazil—†'Saludos Amigos'	Southern	15
There's a Harbor of Dreamboats	Shapiro	15
I've Heard That Song Before—†'Yth on Parade'	Mayfair	14
Violins Were Playing	Lincoln	14
Cabin In the Sky—†'Cabin in Sky'	Feist	13
Don't Cry	National	12
Right Kind of Love	Witmark	11
Never a Day Goes By	Miller	11
Do I Know What I'm Doin'?	Melodylane	11
It's Like Old Times	Kaycee	11
It Started All Over Again	Embassy	11
You Rhyme With Everything Beautiful	Chappell	11
Johnny Zero	Santly	10
I Never Mention Your Name	Berlin	10
People Will Say We're in Love—*'Oklahoma'	Crawford	10
I Heard You Cried Last Night	CLP	10
Hey Good Lookin—*'Something for Boys'	Chappell	10
No, No, No	World	9
Nevada	Dorsey	9
Giddap Mule	Advance	8
Mustn't Say Goodbye—†'Stage Door Canteen'	Morris	8
Oklahoma—*'Oklahoma'	Crawford	8
For Me and My Gal—†'Me and Gal'	Mills	7
My Dream of Tomorrow	Santly	7
I Don't Believe in Rumors	BMI	7
Goodnight Little Angel	Wells	7
I Don't Want Anybody	ABC	6
My Heart and I Decided	Warock	5
Put Your Arms Around Me Honey	Broadway	5
You're a Mystery to Me	Ambassador	5
Now We Know	Mutual	5
Lonesome	Paull	5

† Filmusical. * Musical Production.

ROBERT STOLZ ALSO TO TOUR POP CONCERTS

First followup of Sigmund Romberg's successful concert tour is a series of Viennese 'pop' concerts, to be conducted by Robert Stolz, conductor-composer. Debut of orchestra, which is to be made up of 65 members of the N. Y. Philharmonic Symphony, will be in New York on May 18, at Carnegie Hall, with proceeds to go to the Federation of the Crippled and Disabled.

Programs will be devoted exclusively to the more familiar works of Johann Strauss, Schubert, Lehar, Oscar Strauss, Stolz, including a new composition by the latter, 'A Love Letter.' Towns so far scheduled on the tour are Montreal, Dayton, Ohio and Philadelphia.

Hertha Glaz, contralto of the Met Opera; Mario Berini, tenor, and Mishel Piastro, concert master of the Philharmonic, will be featured.

Vanishing Pluggers

Philadelphia, May 11.

There was a time when a big-time bandleader would hit Philly for an engagement he was immediately surrounded by song-pluggers, each with a briefcase loaded with 'sure-fire-hit tunes.' Today only one of the contact fraternity is doing business here.

He's Jack Harris, Philly rep for Feist Music. Harris became the last of the pluggers when Robbins folded its Philly office last week, transferring Pete Woolery to N. Y.

Of the other once-familiar figures in Philly's Tin Pan Alley, Max Kendrick, formerly of Paramount Music, is awaiting induction, and Dave Blum, onetime Southern Music rep, is managing a nitery in St. Louis.

Col. Buys WAAC Song

'He's Got a Wave in His Hair and a WAAC in His Heart' has been bought by Columbia for a Joan Davis picture.

Published by Mutual Music Society, it was written by Hughie Prince and Sonny Burke.

Breaking For a Big Hit

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New York

FRANK SINATRA Says:

"ALL OR NOTHING AT ALL"

Desire to Curb Plug Payolas an Old Story, With Sime the Original Author

By ABEL GREEN

'Variety' has acquiesced to the idea of publishing the network breakdown plugs of the 25 top tunes in alphabetical form, rather than the previous numerical sequence, only as a gesture to one branch of show business which professes to be making a genuine effort to curb a time-dishonored practice, the plug payola. If the artificial stimulation of songplugs over the air can be thus curbed, and tunes exploited on a clean-cut, competitive basis, without petty or gross subsidization, that's all to the good.

'Variety' has been close to the payola evil for too long, however, not to be aware that Tin Pan Alley isn't always a sweetness-and-light zone of endeavor.

Sime Silverman, founder of 'Variety,' founded the Music Publishers Protective Assn., with the alliance of the then United Booking Office (Keith-Albee vaudeville), as a direct step to curb bribery by the music publishing business with the yesteryear vaudeville headliners. The theory was that the singing stars would thus choose their song material on merit only. Pat Casey, representing the UBO, suggested E. C. Mills, then an employee of the Keith organization, as an administrative assistant, and *Sime* designated John O'Connor, then on 'Variety,' to represent this paper, if the music publishers were sincere in their efforts to curb the bribery evil.

No Millennium Yet

It's now history that the millennium has yet to be achieved. If not, the Music Publishers' Contact Employees of Greater N. Y., Local 2,210, AFL, as the songpluggers organization is called, would not have come into being.

It would not have to fine its employees for backsliding (as was the case with the $1,000 penalty slapped on Larry Spier, and fines on others); and this situation would not have come into existence where both the pluggers and the publishers would be allied in this new move to help curb the persistent evil. O'Connor, incidentally, who was then on 'Variety,' and who is today with Warock Music (as a publisher) and who is manager for Fred Waring's orchestra (Waring is also part of Warock), is also president of the Music Contact Employees Union. E. C. Mills, above-mentioned, has since gone from the MPPA to ASCAP, and now with the Songwriters Protective Assn.

Bandleaders' Gimmicks

The bandleaders themselves are wondering if it's a sham, considering that certain publishers set up 'offices' for pet maestros, who come in 4-6 of afternoons, call up all over the map, and charge these phone and telegraphic tolls to the publisher. Or how about a reported $1,000 'loan' to a bandleader, who is a prolific broadcaster on sustainings from a hotel, with the knowledge that this maestro is a bad pay-back risk. Or about the fight tickets, endless meals, presents, 'entertainment' (femme and otherwise) that go to certain recording executives and name bands or that gift of a Frigidaire; and in anoher instance, groceries.

As stated, 'Variety' will again lend its assistance to further the cause, but the moment there is any backsliding, it will again recourse to Martin Alexander's Accurate Reporting Service, which logs all the plugs. ARC, incidentally, will still continue its business of numerical breakdowns, and it is because of this knowledge that all the music men must know how they stand that the danger persists that the boys will be the boys of yore. It's to be hoped otherwise.

Carlo Peroni Ill

Pittsburgh, May 11.

Carlo Peroni, veteran conductor of the San Carlo Opera Co., collapsed backstage between first and second acts of 'Faust' at Nixon last Wednesday afternoon (5) and was rushed to Mercy Hospital suffering from appendicitis. Fortunately for troupe, George Schick, who had been engaged to conduct 'Traviata' the following evening, had arrived in Pittsburgh a day ahead of time and was in the audience at the 'Faust' matinee.

He stepped into the conductor's stand and finished the last two acts of 'Faust' and that evening went on to conduct 'Aida' without a rehearsal. Schick remained in Pittsburgh to baton the remaining operas on the San Carlo schedule.

Harris Catalog Sold to Peer

The Charles K. Harris catalog was sold last week by the publisher-writer's widow, Mrs. Cora Harris, to Ralph Peer, owner of Southern Music, Melodylane and other firms. The price was not disclosed, but it had been previously bruited around the trade that the catalog could be had for around $35,000.

In recent years Mrs. Harris' royalty checks from ASCAP on the basis solely of the catalog have ranged between $5,000 and $6,000 annually, with practically all of it stemming from the catalog's seniority rating. Charles K. Harris was one of the Society's charter members. His estate will, however, retain a connection with ASCAP, that of writer-member.

The Harris catalog includes 'After the Ball Was Over,' 'Break the News to Mother' and 'Amid the Green Fields of Virginia.' Mrs. Harris disposed of the catalog's Victor Herbert scores, which included 'Rose of Algeria' and 'Little Nemo,' to Warner Bros. some years ago.

Reg Connelly Sails

Reg Connelly took off for his native England on a Portuguese boat this week, and will clipper from Lisbon to London.

The music publisher says business in England is excellent, and that his firm (Campbell-Connelly), has resigned Jimmy Kennedy ('South of the Border,' 'Isle of Capri,' 'Red Sails in the Sunset,' etc.) for another five years. Kennedy is now a captain in the British army.

Von Tilzer Vs. Col., Decca on Pre-'09 Song Recordings

Suits were filed in New York federal court Saturday (8) by the Harry Von Tilzer Music Publishing Co. against Columbia Recording Corp. and Decca Records, Inc., claiming infringement of copyright. The actions are based on records made by the defendants of compositions which were originally copyrighted prior to July 1, 1909, effective date of the copyright law. Plaintiff is suing for damages, an injunction, an accounting of profits and the impounding of all records of the songs alleged infringed.

Tilzer claims that recording of an arrangement of a composition copyrighted prior to 1909 is an infringement. While Columbia or Decca have not as yet filed an answer to the complaint, it's generally conceded among the recorders that works copyrighted prior to the 1909 date are mechanically free.

Songs involved in the Columbia suit are 'Wait Till the Sun Shines,' as recorded and arranged by Harry James; the recordings of 'What You Going to Do Till the Rent Comes Round' and 'Strike Up the Band (Here Comes a Sailor),' both by Beatrice Kay; and Jerry Colonna's recording of 'Bird in a Gilded Cage.'

Likewise claimed that Decca infringed on copyrighted material in recording Guy Lombardo's arrangement of 'Wait Till the Sun Shines,' the Jesters' arrangement of the same tune, and 'Strike Up the Band,' also by the Jesters.

Meanwhile, the U. S. Supreme Court last week denied a writ of certiorari to Musiccraft Records, Inc., in the copyright action involving Jack Shilkret's arrangement of a Johann Strauss tune, 'Southern Roses,' which Musiccraft recorded. Contended by the recording company that because the work was 'not published and copyrighted after July 1, 1909,' it did not have to pay royalties to Shilkret. The lower court agreed and dismissed Shilkret's original complaint, but the circuit court of appeals reversed the decision. Musiccraft's petition for writ followed.

Walton Goldman Music Co. is opening New York offices. Goldman owns National Music, Inc., and has an interest in Carmichael Music, as well.

Plan to Stop Plug Bribery Into Effect; Performance Rating of Songs to End

15 Best Song Sellers

(Week Ending May 8)

As Time Goes By.....Harms
Comin' In On a Wing....Robbins
It Can't Be Wrong.....Harms
Johnny Zero .....Santly
That Song Before .....Mayfair
You'll Never Know .....BVC
Don't Get Around Much..Robbins
Let's Get Lost .....Paramount
For Me and My Gal.....Mills
Star Spangled Banner ....Miller
Old Black Magic.....Famous
Harbor of Dreamboats ..Shapiro
Army Air Corps .....Fischer
Taking Chance on Love...Feist
To Come Home to....Chappell

Mass. Threatens Levy on ASCAP

Boston, May 11.

Massachusetts House of Representatives, spurred by two musically-inclined members, approved a bill to investigate the American Society of Composers, Authors & Publishers to determine whether or not ASCAP should be taxed by the State.

Rep. John Henry Carroll, favoring the probe, said that small-loan companies are 'pikers' compared to ASCAP. 'The society goes in with a blackjack and bludgeons the business houses into paying what they think they should give. There are 200 firms from Scolly Square to the Metropolitan theatre (about one-half mile distance) paying $30,000 a year to ASCAP for the use of music. We will be asked to vote for a head tax while these funmen and robbers go scot-free.'

Warren-Gordon Freed From Arnstein's Suit

Harry Warren and Mack Gordon, composers of 'I've Got a Gal in Kalamazoo' won a dismissal last week in N. Y. federal court of a copyright infringement action brought against them by Ira B. Arnstein, who charged the composers with pirating his song, 'Kalamazoo.' Judge William Bondy dismissed the action on the grounds that the songwriters, being natives of California, are not within the jurisdiction of this court.

In addition to the two composers, Arnstein named Twentieth Century-Fox Film Corp., who used the alleged infringed song in their picture 'Orchestra Wives,' and Bregman, Vocco & Conn, Inc., music publishers. The action is still pending against them. Arnstein seeks an injunction, accounting and damages.

Bronislau Kaper assigned as musical director on 'A Thousand Shall Fall' at Metro.

By an agreement among the tradepapers, the published lists of 'most played' network plugs will, starting Sunday (16), exclude all arithmetical data or references. The lists will no longer show the accumulative total for each tune or the comparative performance ratings of the songs on the week. The new listings will be limited to the 25 tunes which received the most plugs for the week and these will be run in alphabetical order.

The agreement was entered into at the behest of John J. O'Connor, president of the contactmen's union, and Walter G. Douglas, chairman of the Music Publishers Protective Association, during a meeting between the two and press representatives last Thursday (6). It was clearly understood that the change in the method of listing would be on the basis of a two months' trial, and that, in the event the union was unable to control any 'bootlegging' of arithmetical plug information which might ensue, the newspapers would automatically be freed from their pledge.

Both publishers and professional men have for years decried the accumulative listing of the plugs as responsible for most of the evils attending the practice of songplugging. It has been argued that the 'drives' for top place on these weekly lists have been the primary cause for bribery in the business; plus the topsy-turvy relations existing between publishers and their performance sources. It was also contended that if the press gave the industry the chance, these conditions could be eliminated. The accord among the newspapers creates this sought-after opportunity for the first time.

Both O'Connor and Douglas expressed themselves at last week's meeting as confident that the industry would not only appreciate the opportunity, but show that it is determined to make the new method of plug listing stick.

It was pointed out to O'Connor and Douglas by the newspaper men at the meeting that, in making the decision, their publications had to consider the fact that they would deprive their readers of a service to which the readers had become accustomed, but that they were nevertheless willing to make the radical change if, by doing it, the best interests of the music publishing business would be served.

The reaction to the agreement in the business itself was mixed. There were cynical comments to the effect that ways would be found to get the statistical standing of the week's plugs to ad agencies and others, while majority opinion among publishers and professional men was that the move was the best thing that has happened for the industry in some time and that, regardless of some attempts at 'chiseling,' the pressure from within the business will be strong enough to make the new method of listing a permanent thing.

That score from CABIN IN THE SKY is riding H-I-G-H!

TAKING A CHANCE ON LOVE

Lyric by John Latouche and Ted Fetter — Music by Vernon Duke

CABIN IN THE SKY

Lyric by John Latouche — Music by Vernon Duke

Coming Attraction — Stephen Foster's Unfinished Song — DEAR FRIENDS AND GENTLE HEARTS

Humbly completed by CHARLES O'FLYNN and TERRY SHAND

LEO FEIST, Inc., 1629 Broadway, New York, N. Y. HARRY LINK, Gen. Prof. Mgr., LON MOONEY, Prof. Mgr.

Night Club Reviews

Starlight Roof, N. Y.

(WALDORF-ASTORIA)

Xavier Cugat Orch (16) and Choir (9) with Lina Romay; Mischa Borr Orch (7); Tito Guizar; $1 and $2 covert.

Tito Guizar and Xavier Cugat are a good parlay for hemispheric solidarity, north or south of the border. Cugie, now standard at the Waldorf, whether in the Wedgwood Room or on the Starlight Roof, again proves his boxoffice worth and, coupled with the guitaring Guizar, the Roof should do beaucoup b.o.

In native Mexican costume, i.e. the glorified Hattie Carnegie version thereof, Guizar gives out with 'Time Goes By,' Augustin Lara's new 'Valencia,' 'Guadalajara,' 'Cielito Lindo,' 'Noche de Rondo,' 'Rancho Grande,' 'Amor' and all the rest. He proved a resounding click opening night; Guizar only works at the supper sessions.

Cugat's choir of nine (four gals and five boys), lends nice vocal color to his battery of 16 Latin dansapators, interspersed with forthright U. S. foxtrotology. Cugie has now assumed ac'ded stature among maestros as a full-fledged draw of considerable potency; and there was no question about it on his debut. *Abel.*

RUBAN BLEU, N. Y.

Maxine Sullivan, Maurice Rocco, Betty Bryant, Eddie Mayehoff, Day, Dawn & Dusk, Julius Monk, Herman Chittison's Swing Trio; $2 and $3 minimum.

The Ruban Bleu continues a blue-ribbon spot among continental bistros of this type, sans dansapation, but with a succession of drawing room style of acts which have long been standard here.

Holdovers are the svelte-voiced Maxine Sullivan, with her charming rhythmic versions of standards; Eddie Mayehoff, with his mimicry (the draft board had him on the night caught, so he didn't show, but he's well established here) and Julius Monk's smooth emceeing.

Newcomers are Betty Bryant, new only to the spot but standard with her seasoned style of songaloging—'Concentrate on You,' 'Time Goes By,' 'Paper Moon,' and a Frenchy nostalgic tune, 'Where Is Home' (from 'Pepe le Moko,' which Ann Ronell Anglicized).

Maurice Rocco, sepia pianist with his rocking rhythm, packs a lot of showmanship into the boogie-woogie and upright piano playing at the upright. Another new entry are Day, Dawn and Dusk, rhythmic vocal combo, likewise a pleasant interlude. Anthony Mele, prop. of the downstairs Theodore's, is now sole operator of the upstairs nitery and seemingly a two-time winner. *Abel.*

RIOBAMBA, N. Y.

Bea Wain, Jerry Lester, Dr. Giovanni, Ensemble (5), Roy Fox Orch (10), Charez Rhumba Orch (7); $2.50 minimum, $3.50 Saturday.

Riding in on the crest of the Riobamba's popularity wave following the sock hypo given Linton Weil's east side spot in recent weeks by Frank Sinatra, the current triple-threat layout composed of Bea Wain, Jerry Lester and Dr. Giovanni should continue to keep the customers happy. It's a smartly paced 60-minute show that's clicko all the way.

Highlighting the Rio's new spring production is the performance turned in by Jerry Lester, who when caught at the midnight show on opening night (5) whammed over an act that establishes him among the top nitery entertainers today. Whether it's his constant stream of gags, Harry Richman takeoff, mugging, byplay with the orchestra, punch-drunk baritone bit or 'Black Market' routine, Lester has hit on a formula that's off the top shelf of zany humor. He knows how to time a stunt or a gag for maximum results. Working his agent Miles Ingalls into the act on opening night (Ingalls was invited out on the floor to do 10% of the act) was one of the best bits of the show, but whatever he did, it was what the ringsiders wanted and he could have stayed on indef.

For Miss Wain, her current Rio engagement marks her N. Y. nitery debut. Trying to step into a vocal spot vacated by a Sinatra is a plenty tough assignment for anyone, and doubly so for one not accustomed to working on a nitery floor. The radio-recording songstress who initially clicked via the Larry Clinton band, has poise and medleys a sentimental tune slightly on the blue side with solid results. She's much more effective on the soft strains, her tendency toward loudness at times nullifying the mood she otherwise creates. 'Embraceable You' makes for a punchy opener and she follows with 'Let's Get Lost,' 'I'm Saving Myself for Bill' and her longtime fave, 'Deep Purple,' easily her outstanding number. It's unfortunate that the overelaborateness of Miss Wain's gown achieves a cheap and tinselly effect that should be remedied.

Giovanni is still picking pockets and leaving trousers precariously suspenderless in the same suave manner as ever. He is, as usual, a distinct asset to the show.

The Riobamba ensemble of beauts has been niftily costumed by Kathryn Kuhn for the three production numbers. For youth, freshness and beauty of figure and face, Weil can pick them with the best. Pierre DeAngelo has done a corking job in directing the ensemble.

Roy Fox and his orchestra, succeeding Nat Brandwynne (latter going over to the Copacabana), provide an excellent musical background for the show and are appreciative and able foils for the Lester act. Fox also alternates with the Chavez rhumba crew for the customer hoofing. *Rose.*

FLAME ROOM, MPLS.

(HOTEL RADISSON)

Minneapolis, May 5.

The Melodys (2), James Shelly, Marjorie Garretson; no cover or min.

This new room promises to be a popular spot for the swankier set. There's a restful, relaxing atmosphere, the music and entertainment as well as the decorative scheme being subdued.

Because of small capacity, 160, this intimate supper club necessarily will be compelled to stress quality rather than quantity in music and entertainment. Currently it has chosen wisely, presenting an excellent three-piece musical ensamble for dancing and a single floor show performer, Marjorie Garretson, singing comedienne. Exceedingly popular in the Twin Cities, she seems just what the doctor might order for a nitery of this type.

Miss Garretson, an experienced performer with plenty of showmanship, displays sparkle and enthusiasm and impresses as a radiant personality who sells her well-chosen numbers with effective verve. Her material is aces and she demonstrates a sock delivery and talent for the regular run of songs as well as the naughty ditties in which sophisticated comediennes of her type are wont to indulge. Her material merits orchids, too. All in all, it would appear that Miss Garretson, appearing four times daily, at 5:30 and 7:30 p.m. for the cocktail and supper crowds, and at 10 and 12 p.m. for the heavier beverage consumers, or any other single performer of similar talent, will find the entertainment needs here.

At the late show caught, Miss Garretson opened with 'No One Gave the Bride Away,' plenty bluishly tinged, but rendered inoffensive by the singer's disarming style. A medley of old-time songs followed, affording opportunity for sock impressions of Helen Morgan and Fannie Brice. Then there's another fling at the wicked—a hill-billy number about one big happy family. The finisher, leaving them begging for more, is an impression of Sophie Tucker singing 'Some of These Days'—plenty authentic.

The Medleys, Dick and Margaret, are class pianists who, with drummer, James Shelley, comprise the dance music ensemble. They do a fine job. Shelley also handles the emcee assignment expertly. A full room on the opening night. *Rees.*

Jack Lynch's, Philly

Philadelphia, May 8.

Gali-Gali, Rex Weber, Earl & Josephine Leach, the Colemans (2), Neil Fontaine, Glamour Girls (16), Eddie DeLuca Orch (8), Rose Gallo, Herbie Dubrow, Bubbles Shelby.

Gali-Gali, the magi who makes tiny chicks and silver dollars appear in the most mystifying places, easily cops the bows at Jack Lynch's Walton Roof.

The Egyptian is making his first appearance in Philly in a couple of years, and although this reviewer has seen him innumerable times, Gali's showmanship and little bits of business makes his act one of the most entertaining of its type. His self-effacing manner is likewise pleasing to the customers.

Rex Weber is also plenty clicko with his novel trick of singing without moving his lips or batting a muscle. The guy has an excellent baritone which makes his act pleasing to the ear as well as amusing. Toughest trick of them all is Weber's rendition of 'Moon Over Miami' without using his lips.

The Colemans, Art and Bob, sing while they perform difficult acrobatic feats. It's something different, and goes over neatly.

Earl and Josephine Leach, always faves here, are making a return appearance with their clever brand of terps.

Neil Fontaine is handling the m.c. and singing chores and has added stature to his talents, particularly his stage presence. Bubbles Shelby, Rose Gallo and Herbie Dubrow sing, accompanied by the minnie piano in the bar. DeLuca and his boys handle the music department in big league style.

The tapes were up Sat. night when caught. *Shal.*

MAYFAIR ROOM, CHI

Chicago, May 6.

Neil Bondshu Orch (10), Georgie Price; $2.50 minimum.

Although Georgie Price hasn't played around here in a long while, he is proving to everyone's satisfaction that he hasn't lost his sock performing power. The diminutive comedian-mimic is still a dynamic entertainer who brings back nostalgic memories of the good old days with smashing effect.

Opening with a special 'The Richest Couple in Town' he follows with his 'Bye Bye Blackbird' and then into a series of sardonic caricatures that are done with razor-edged sharpness. He does Harry Richman singing 'Birth of the Blues,' accentuating Richman's gestures and mannerisms, as well as those that followed, with uncanny accuracy. In his satire on Al Jolson doing 'April Showers' he interrupted to remark, 'I'm giving him all the best of it; he doesn't sing that good.' An impression of Eddie Cantor warbling 'If You Knew Susie' is followed by one of George Jessel doing 'My Mother's Eyes,' and then George M. Cohan singing 'Over There' with a dancing exit to heavy applause. The Jessel takeoff, including the off-key pitch, is still Price's boffiest.

As an encore he impersonates Hitler with 'Der Fuehrer's Face' and then sits atop piano for a yesteryear medley, including 'School Days,' 'Red, Red Robin' and 'Blue Skies,' leaving the floor a solid hit.

Neil Bondshu's orchestra continues to furnish smooth dance numbers, being equally proficient in pops or Latin tunes. Many pleasing tonal combinations are accomplished by the flexible instrumentation of his group, several of the members doubling on various instruments. Bondshu presides at the piano. *Morg.*

Village Vanguard, N. Y.

(GREENWICH VILLAGE)

Carol Channing, Phil Leeds, Richard Dyer-Bennett, Eddie Heywood's Trio; $1.50 minimum weekdays, $2 Fridays and Saturdays.

After more than nine years of operation by Max Gordon (not the legit producer of the same name), the Village Vanguard is by now a Greenwich Village landmark. A cellar spot with a capacity of about 150, the Vanguard is strictly an informal intime spot whose patrons are of the same genre.

There's nothing pretentious about the talent budget, but the entertainment's there, nevertheless, to a greater or lesser degree. To a greater degree there's Richard Dyer-Bennett, the guitarist-singer, who's been a fixture here for more than a year. Rounding out the show are Carol Channing, song satirist; Phil Leeds, a borscht-type of comedian, and the Eddie Heywood instrumental trio.

Dyer-Bennett is unique as a saloon entertainer. He sings English folk songs, self-accomped on the guitar. To the normal cafe habitue that's something that would be out of this world, but Dyer-Bennett, however, has a certain fascination with his clipped lyricisms and conservative style. Some of his songs lean to the blue, but none is offensive. He also emcees the rest of the bill.

Miss Channing goes over moderately well with her song stylisms that include, notably, a takeoff on Ethel Merman; Leeds shows obviously his Borscht Circuit background. His major fault is a lack of good material.

Heywood's Trio consists of Heywood at the piano, a bassist and drummer, all colored and plenty groovey for this type of clientele. Latter serve up the dansapation, which is limited to the small floor, while Heywood is at the piano to accomp Miss Channing and Leeds. *Kahn.*

G'wich Village Inn, N. Y.

Arthur Tracy, Marilyn Hale, Nils & Nadynee, Mildred Ray Girls (8); George Handy Orch (14), Dinorah Rhumba Band (6); minimum, $2.50.

New show here is cashing in on the present popularity of romantic singers by bringing in Arthur Tracy, 'Street Singer' of radio, in the star spot. Although he's been playing in theatres and cafes in the middlewest, this is Tracy's initial date in a New York nightclub since back from overseas. The troubadour of the airwaves (he was attracting attention as a network name some 10 years ago) fits nicely into this room, scoring a solid hit opening night, despite sultry weather.

Otherwise the current show is little different from that presented in mid-April. The Inn continues as a pop Village spot. Food and service contribute to its popularity, together with continued string of satisfying shows.

Tracy is mixing the latest pop tunes with oldies. Experience stands him in good stead in selling a song. His smooth baritone probably is best with 'Martha,' introed as his theme song, with which he's long been identified. But he also does an expert job in warbling 'As Times Goes By,' which Tracy explains is the Inn's new theme song since Dooley Wilson (who did it in 'Casablanca' film) highlighted here a couple of weeks back. Medley of 'Music Maestro Please' and 'You'll Never Know' from 'Hello, Frisco' film sets the radio singer in good with the older folks. 'When a Gypsy Makes His Violin Cry' is done as an encore along with 'Martha.'

Miss Hale, new addition to lineup here, registers pleasingly with two snappy tap routines. A graceful stepper, her peppery personality helps. Her 'Carioca' number is standout.

Nils & Nadynee, ballroomologists, holdovers here for a second time, continue clicko with their fancy twirls and lifts. Lou Taylor is acting as closing m.c. in his usual likable fashion. George Handy's band plays the show and for pop dancing, while Dinorah's rhumba band still remains as the alternate dance outfit. *Wear.*

Camellia House, Chi

(DRAKE HOTEL)

Chicago, May 5.

Ray Benson and Orch (6) and Marthe Errolle. No minimum.

Current bill marks the return of Marthe Errolle and Ray Benson and Orch, both faves here.

Miss Errolle, stately brunette of the musical comedy and operetta school, sings sans microphone. Although she hasn't been singing in cafes for so long, her voice, beauty and poise are attributes that add up to success along these lines should she care to desert the stage every now and then.

Possessing a voice of lyrical loveliness, which gives her selections an added something, she put over such songs as 'The Song Is You,' 'Someday I'll Find You,' 'Begin the Beguine,' 'As Time Goes By' and 'Vienna Dreams' to appreciative attention and much applause.

Ray Benson's Orchestra keeps along soft, soothing well modulated lines mixing up old favorites with current hits. Benson shades his numbers nicely despite limited instrumentation. He directs from the piano. Besides himself there are three violins, one of whom doubles on sax; bass and drums. *Morg.*

Minnesota Terrace, Mpls.

(HOTEL NICOLLET)

Minneapolis, May 5.

Bud Waples Orch (10) with Charee Moyse, Leslie & Carroll, Eddie Cochran & Co. (2), Rochelle & Beebe; $1.50 min.

This first-rate small society dance band holds over here with a new floor show. The band offers a smooth brand of subdued music for dancing, with Waples' work on the ivories giving the numbers a distinctive touch. In Miss Moyse it has an attractive and pleasing vocalist.

Band opens the floor show with its own effective arrangement of 'Easter Parade.' Rochelle & Beebe, man and woman, comprise a personable singing duo whose voices blend perfectly. Such numbers as 'Gay Ranchero' are performed with verve and aplomb. Bits of light opera and a medley of old-time songs land solidly.

Eddie Cochrane and a femme assistant baffle and amuse with mystifying magic tricks, comedy business and patter. He makes various objects vanish and produces others from thin air apparently.

Plenty of comedy is interjected by Rochelle & Beebe into their ballroom dancing turn. Miss Beebe is a superior clown and the pair's slapstick and knock-down, drag-out stuff registers strongly. On the serious side are some difficult spins and whirls, the finisher, with Miss Beebe spun around by one hand a few inches above the floor at terrific speed being a real thriller. Room well filled at late show. *Rees.*

YACHT CLUB, PITT.

Pittsburgh, May 5.

Archie Towne Orch (6), Belle Baker, Danny Rogers, Diane Barry, Maurine & Norva, Shirley Heller; $2-$2.50 minimum.

Second anniversary show at river spot owned jointly by Little Jackie Heller and his brother, Sol Heller, a winner and best in some time. Belle Baker was a wow at Yacht Club nearly two years ago and in present engagement, her first since then, she's duplicating previous clicko.

La Baker is still showing the younger generation how to slap across a song, whether it be ballad, dialect, parody or strictly for laughs. Has a femme accompanist now, Helen Pope, formerly with Rae Samuels; gal's new with Belle but she's getting into her groove. Vaude star seldom gets away with less than six or seven numbers and a half hour on the floor and even then crowd here is reluctant to let her go.

Diane Barry, lanky, languid (studiedly so) hoofer with a sense of humor, a solid show-stopper here, just as she was at another nitery here, Villa Madrid, some time back, and joins with Danny Rogers, comedian and m.c., in a bit that's a howl. Gal has long had a bit in which she sits down on a chair and taps out a routine, all the while looking tired and yawning as if bored by it all. Now Rogers sits on another chair and does the same thing while both of them munch at a stalk of celery. Rogers is a flip comic and a first-rate eccentric stepper but is up against an unfortunate booking-tangle with so many other dancers on the bill. Team of Maurine & Norva are ordinary ballroomologists and on much too long for what they have to offer.

Former Herman Middleman band now under baton of Archie Towne (Tarshis) since Middleman went into defense work and does all right for a six-piece outfit. Vocals are by Shirley Heller, sister of the owners, but she's fit here even if she weren't in the family. *Cohen.*

Saranac Lake

By Happy Benway

Saranac, N. Y., May 11.

Harry 'Slipfoot' Clifton, who made the grade here and flopped on his first try at resuming labor, is now managing the program and scorecard concession at Syracuse ball park. He's now doing okay.

Rob (legit) Cosgrove was called home to Boston, Mass., to attend the funeral of his mother. Bob is doing a nice comeback at the Rogers.

Danny Murphy, who left here in 1934 with an okay, expects to summer here and get a general check-up.

Among the Spanish students at the Will Rogers who are progressing are Patricia Wallace, Patricia Edwards and Isabelle Rook. They were among the cast that gave a two-act playlet over the local station WNBZ.

Dick Bergseth, ex-treatre manager from Atlantic City, celebrated his 15th wedding anniversary at the Rogers. A party was given by patients with his wife, Lillian, acting as hostess.

The Mesdames Fairchild, Bennett and Gage shot in from Hartford, Conn., to attend a natal day party extended to Donald Fairchild, who is progressing nicely.

Local bond drive topped quota by $100,000. Outstanding on the committee was Benton Ressler, former vaude performer.

Leandra Rinzler, who was furloughed some time ago from the Rogers, is back for a little more bed routine.

Goode Homes now up for meals, which means a good report soon.

Harry (Juggling) Barret, 81, piloting son, Charlie, in a wheel chair through the actors' colony. When friends stop to chat with them, Harry goes into potato juggling routine.

Thanks to James (Worcester Gazette) Lee for the books and reading matter sent to the colony.

Dr. Wariner Woodruff, of the Rogers, off for a vacation in New York.

Pvt. Joseph G. Miner, ex-accordion player and who made it here, now hopping the buck for his Uncle Sam at Camp Wheeler, Georgia, and likes it.

Lee (RKO publicity dept.) Laus shot in for a week's rest ogling her sister Kay who is flashing O.K. reports at the Rogers.

Myron (Loew circuit) Tannenbaum has been promoted as the down-town shopper for less fortunates, meaning he is due for a home-town ticket soon.

Mother of Helen Inglee has moved here from Washington, D. C., to be near her daughter.

Ben Schaffer up and around again after licking a mean set-back.

Bill Chase, who cured, left for Chicago to take up a position as advertising manager for a group of youth magazines.

As usual the Fireman's Ball was held at the local town hall and cuffo ducats were extended to any and all of the actors colony that could attend.

(Write to those who are ill.)

New Act

IMOGEN CARPENTER

Songs

15 Mins.

Savoy-Plaza Hotel, N. Y.

Imogen Carpenter, erstwhile pianist at the Rainbow Room, has developed into quite a songstress. She's one of the singing leads in the 'Ziegfeld Follies,' and doubles from the revue into the Savoy-Plaza's Cafe Lounge, hence her late dinner show, after 10 p.m., which is when the theatre intermission permits her to scurry over to the hotel.

She sings the gamut of the popular catalog—'Black Magic,' 'Someone to Watch Over Me,' the 'Cup of Coffee' excerpt from the 'Follies,' etc.—interspering this with pianologing. Of nice appearance, she does too much and it would be wise to leave them a little hungry, otherwise she has great promise for the class cafes. She has capable dansapation assist from Russ Smith's band, alternating with the Mark Monte cocktail combo. *Abel.*

4 A's Board Okays Autonomy Quest Of AGVA's N.Y. Local; Harmony Seen

The international board of the Associated Actors & Artistes of America, called into special session Friday (7), gave the green light to the 'membership participation committee' of the American Guild of Variety Artists in the latter group's quest for the restoration of autonomous rights within AGVA's N. Y. local.

Following a two-and-a-half hour closed session in which the 4 A's board weighed the committee's petition bearing signatures of upwards of 200 N. Y. local members asking for rank-and-file membership rule, the international board sanctioned a far-reaching resolution. As an initial step toward the eventual restoration of a N. Y. local charter and local autonomy, it provides for setting up a coordinating committee in the interim to be appointed by Dave Fox, N. Y. local director, and Matt Shelvey, national AGVA administrator, and whose powers and functions are to be determined by the international board. It further provides that the coordinating committee prepare the agenda for general membership meetings of AGVA's N. Y. members and that the committee be fully representative of AGVA membership. After four such membership meetings are held, the question of an election of a rank-and-file board to govern AGVA and autonomous rights will be taken up by the Four A's board. Shelvey will appoint the committee, to be comprised of 21 members, within the next few days, with the international board giving the final okay.

See Harmony

A tipoff that out of the new setup may come harmonious relations between the split factions within AGVA was the fact that the resolution expressing favorable reaction to a general meeting of the membership looking toward restoration of the N. Y. local charter came from both Fox and Shelvey. Both expressed themselves as wholeheartedly in accord with full membership participation in deciding AGVA's policies, contending that rank-and-file representation was essential to a good administration.

In addition to Fox and Shelvey, the international board heard a delegation of the committee which filed the petition, including Duke Granada, ex-organizer for the N. Y. local; Nita Naldi, Alvin Hammer, Charlotte Joyce and Samuel Kramer. The latter group contended that it was unfair to AGVA members that autonomy did not exist in the N. Y. local in view of the fact that all other affiliated agencies connected with the parent Four A's shared the benefits of such a 'pro-democratic process.'

The international board had representatives present from the affiliate Screen Actors Guild, American Federation of Radio Artists, Hebrew Actors' Union, American Federation of Musical Artists, Equity and AGVA.

Grauman to L.A. For Frisco Vaude Replacer

San Francisco, May 11.

Sid Grauman, whose sepian vaude revue, 'Born Happy,' is torrid at the Alcazar theatre, left for Los Angeles Friday (7) night to line up another show for the house when 'Born Happy' goes on the road.

Grauman reinstalled two-a-day vaude here as a 'permanent' fixture, and, for that reason, it is believed he will bring still another vauder into the Alcazar. 'Happy' will probably linger here several more weeks, then jump to Seattle and Portland, following that with a Los Angeles run. While it was a success here, Grauman's previous two-a-day effort, 'Highlites of 1943,' disbanded and was never taken on the road.

Any Fans for Sale?

Los Angeles, May 11.

Burton J. Wyman, U. S. referee in bankruptcy for the North California district, will dispose of Los Angeles property owned by Sally Rand at a hearing slated for May 18 in San Francisco. The dancer has filed a voluntary petition in bankruptcy.

As trustee in the bankruptcy action, John O. England has been summoned by the referee to confirm the sale of the dancer's property to the highest bidders.

Televise Nitery

Nightclubbing via television will make its bow tonight (12) as a regular feature of Dumont's W2XWV 'Wednesday Night Session' (8:30-10). Jerry Lester, comedian current at the Riobamba, Carol Dexter, singer at the Casbah and Billy Banks, warbler at the Diamond Horseshoe, all N. Y. spots, will tee off the series on a simulated nitery set.

Jill Stephens will emcee.

'Ice-Capades' Sock 45G In L.A.; Ready New Issue; Ehrhart Back in 'Follies'

Hollywood, May 11.

Frozen entertainment has always been big draw locally, and third edition of 'Ice-Capades,' current at the Pan-Pacific, is no exception. Drawing near-capacity crowds nightly, show took estimated $45,000 in first week, playing to over 38,000 in eight performances. Similar gross should be registered on second stanza.

Run closes May 31 and rehearsals and production work on fourth edition will start immediately, using ice at Pan-Pacific. Chester Hale will again stage production. Mary Grant, costumes; Helen Mahieu, costumer from New York, are already here and Jimmy Stroock is on his way in to work on new show. Costumes for troupe of 150 are due this week from New York.

Line of girls is being increased to 64 for the new show, and use of male skaters in lineup will be dropped entirely to avoid draft losses while on the road. Current show is using 32 girls and 16 boys.

Bess Ehrhart Rejoins 'Follies'

Bess Ehrhart will rejoin the 'Ice Follies' when the Shipstad-Johnson ice show resumes in Seattle late this month. Skating star, who is married to Roy Shipstad, has laid off for a year.

'Follies' will produce a new revue during its San Francisco engagement, as in former seasons. Show is due in Madison Square Garden around Thanksgiving.

Sonja Henie's 'Hollywood Ice Revue' and 'Ice-Capades' also originate on the Coast.

9G Advance for 'Follies'

Seattle, May 11.

'Ice Follies,' which hits this burg for its third season, opening May 25, reports big advance of $9,000.

The show will play at the huge Civic ice arena.

DENVER GIRDS FOR BIG SEASON THIS SUMMER

Denver, May 11.

With late snow still flying, Denver has girded itself for what looks like a big summer season. Four Army camps, several war plants and a new high in population and spending power indicate a successful season.

Both Lakeside Park and Elitch Gardens, Denver summer spots, announce openings Saturday (15), with Elitch's playhouse set for a mid-June opening under the direction of George Somnes. Arnold Gurtler and Somnes are in New York at present, signing talent for the playhouse season.

Ben Pollack's band starts Lakeside off and Ray Herbeck's crew will occupy the Elitch bandstand for the teeoff week. The Rainbow Ballroom closes this week with Al Menke's orch, and will remain shut down for the season. One-night stands of touring music crews will be booked in during the summer from time to time.

The first of a proposed series of 'Dawn Jamborees' will be offered at the Denver theatre this week for the benefit of war workers on swing shifts. In addition to picture ('My Friend Flicka'), local ordnance plant workers will stage their own variety show. Other live talent shows in town include a weekly three-day stand at the Isis theatre, featuring several acts; frequent vaude units at the Tabor and more lavish units at the Denham from time to time.

Too Many Bumps Bump Mother Out of 2 Children

Holyoke, Mass., May 11.

Irene Walker, who bumped her way professionally around Holyoke night spots, had Judge John A. Denison turn a deaf ear to her offer to do her routine for him Friday (7) after a Probate court divorce petition brought by her husband, Roy Walker.

Finding herself at a loss for words to describe the step which her husband objected to, Mrs. Walker, 29-year-old mother of Walker's two children, asked if she could do the dance for the court. The court said nix. Up to that point, counsel had referred to a 'forward movement of her body,' and Walker, a one-time dancing instructor who taught her and booked her, apparently chose not to use the jargon of the profession until his wife said it was a 'conga with a bump.' He said he didn't think the mother of two children should be out dancing at nightclubs. Court agreed, approving his petition that he was living apart for justifiable cause, dismissing her divorce plea and giving the youngsters to the father.

Hit Rum Hoarding By Pa. Nite Clubs

Philadelphia, May 11.

The extreme shortage of liquor in Pennsylvania, which will soon force rationing in the state, was largely caused by heavy buying and hoarding of booze by operators of niteries and taverns, according to in-the-know people in the liquor industry here.

The nabobs of the boites, fearful that the curtailment of liquor production because of war-diversion of alcohol, started panicky buying of wet goods at the state liquor stores, the officials of distilleries claim.

In addition to heavy buying themselves, it is charged, the operators sent private individuals to make bottle purchases for them. It is also claimed that some boite-keepers pay 'bribes' to liquor store clerks to get preferential treatment in the matter of purchases.

The state liquor board has assigned agents in an effort to break up this practice. Several clerks have been fired recently for receiving 'gratuities' from customers.

Pa.'s Curfew Possibility

Pittsburgh, May 11.

Possibility of a midnight curfew for booze dispensaries in Pennsylvania hasn't local cafe owners particularly worried because they see in such a law one way of preserving their rapidly fading liquor stocks. Flock of operators of some of the biggest spots in town don't possibly see how they can last through the duration if bottled goods don't become a bit easier to get than it is now.

Clubs which have prided themselves on having on the shelves any brand a customer might ask for now are lucky to have as little as two or three of the more popular brands, and owners are going to state stores in all parts of Pennsylvania in an effort to pick up any amount they can get.

It's so tough that some of the entrepreneurs are seriously considering a move to ration customers to so many drinks an evening. Scotch is still moderately plentiful but rye is tougher to get. In fact, the 'No American Whiskey' signs in the local state stores have practically become permanent fixtures of late. Smaller spots are gradually being squeezed out and consider themselves lucky to be able to pick up even two or three bottles a day.

Texas Curfew Bill O.K'd

San Antonio, May 11.

Gov. Coke Stevenson signatured a bill establishing a curfew on liquor and beer sale and consumption throughout the state. The bill halts sales of beer on Sunday between 1 a.m. and 1 p.m. and on other days between 12:15 a.m. and 7 a.m. It also makes public consumption of any alcoholic beverage unlawful during those hours. Sale of liquor is prohibited between 10 p.m. and 9 a.m. on weekdays and all day Sunday.

Amendments, which would have prohibited sales at anytime within 300 feet of any place where there was music and dancing, were killed. Over 300 San Antonio night spots will be affected.

6-Month AGVA-Buffalo Nitery Row Ends; Pacts to Be Signed This Week

The six-month dispute between the American Guild of Variety Artists and a group of Buffalo niteries, which brought into the picture all the labor organizations of the city and a shakeup in the upstate AGVA local, was settled last week. Minimum basic agreements are scheduled for signaturing the latter part of this week, with seven niteries affiliated with the Niagara Night Club Owners Assn. agreeing to terms laid down by AGVA.

The vaude and nitery union, meanwhile, has ordered the removal from the unfair list of the seven spots tabooed by AGVA since last New Year's eve, when the dispute over working conditions began. Involved in the row was the Niagara Frontier Booking Exchange, through which the seven niteries booked their acts in violation of AGVA's constitution. Under terms of the new pact, the niteries are privileged to continue the exchange as an operators' organization, but not as a booking office.

New basic agreements will cover hours and wages, the latter to be governed according to classifications of the various spots, which range from $50 to $100 for principals and $35 to $50 for chorus. Likewise, there is to be no mixing, no cancellations and exclusive use of AGVA member-performers.

The pact was effected following the removal of Professor Magi, ex-vaude illusionist, as the Buffalo AGVA local director, and the naming of Patrick Gerraci, upstate labor leader, to administer the local. Latter, with the aid of Matt Shelvey, national AGVA administrator, enlisted the support of the Central Labor Council of the Buffalo area, which was instrumental in bringing about a showdown.

Yeah Man

Lou Clayton, who recently came from the Coast, was at the Copacabana, N. Y., on the night that Jimmy Durante recently closed at the night spot. He gratuitously entered the show, giving a dance specialty, with the result that a sacro-iliac condition was aggravated, so he spent 10 days in bed.

Asked why he went on, after having done no hoofing for years, Clayton replied, 'I guess the ham came out of me.'

N. Y. AGVA Denies Misrepresentation On Seamen Benefits

Claims that the American Guild of Variety Artists has been rounding up a number of vaude and nitery performers for weekly benefits under the guise of entertainment for servicemen have been heatedly denied by AGVA execs.

The charge arose Friday (7) at a meeting of the international board of the Associated Actors & Artistes of America, called to consider a petition of the AGVA 'membership participation committee' for sweeping changes in the N. Y. local administration. At one point in the discussion the committee members challenged AGVA execs to explain what, under the present setup, is being accomplished by the local on behalf of the war effort. Dave Fox, N. Y. local director, and Matt Shelvey, national administrator, pointed to the shows sponsored Tuesday nights by AGVA at the U. S. Maritime Center in the Chelsea hotel, N. Y. The shows, they pointed out, have been going on for 14 weeks.

The committee countered with the claim that, in reality, these are benefit shows that could not be classified as stints for the fighting men. The board shared the viewpoint of the AGVA execs, however, that entertainment for the merchant seamen was just as essential as those for the men in the armed forces.

The center's theatre has been fully equipped gratis by Sam Briskman, ex-theatre operator.

Lyman Dickers Film Name for Theatre Tour

Abe Lyman is negotiating with filmite Bonita Granville to accompany his band on a forthcoming theatre tour. Miss Granville is reportedly asking $2,250 weekly in addition to transportation from the Coast and return when the tour is over. Lyman is said to have offered $1,500 plus train fare.

Lyman leaves the Lincoln hotel, N. Y., where he's current, the first week in June, playing out of town theatres first and opening at the N. Y. Strand in September.

Induct Jonas Silverstone

Jonas T. Silverstone, national counsel for the American Guild of Variety Artists, reports to Camp Upton, L. I., tomorrow (13), following his induction into the armed services last Thursday (6).

Matt Snelvey, national AGVA administrator, announced that Mortimer Rosenthal will take over as acting counsel. Latter has been Silverstone's assistant.

Silverstone gets a sendoff today (Wednesday) at Toots Shor's, where he'll be feted by his friends and associates.

Sues in N. Y. Nitery Fold

As an aftermath of the quick fold of Benny Davis' Frolics, Broadway nitery, suit for recovery of $1,000 has been filed in N. Y. federal court by William S. Brown, trustee in the nitery's bankruptcy petition. Sum is sought from Edna Miller and Jerry Brooks, who held a $10,000 chattel mortgage on the nitery property, with Brown contending the mortgage was fraudulently executed.

Amount sought represents five payments made to the mortgage holders.

Brad Hunt, Pittsburgh bandleader, spending his days as a student in the School of Business Administration at Duquesne University, Pitt.

CLIFF FISCHER, AGVA IN ACCORD ON N. Y. FOLIES

Minimum basic agreement between the American Guild of Variety Artists and Clifford C. Fischer, covering terms and working conditions for performers at Fischer's Folies Bergere, has been pacted. New nitery is skedded to preem at the Hotel Edison, N. Y., May 28.

Fischer's spot, with an 'A' classification, will call for minimums of $75 for principals and $50 for the chorus.

Meanwhile, negotiations are still pending in AGVA's efforts to ink a contract with Monte Proser's Copacabana, N. Y. Mediation board of the State Labor Department has stepped into the case.

Dick Haymes Set for N.Y. Nitery as 1st Solo Date

Dick Haymes, another band vocalist starting out as a single, has been booked into La Martinique, N. Y., replacing Phil Brito, Blue network singer. Haymes opens next week (19), for four weeks with two two-week options, with comedian Jackie Miles, who holds over.

Haymes, formerly with Harry James and last with Tommy Dorsey, is in the latter's film, 'DuBarry Was a Lady'.

Soph Stricken in Cincy

Cincinnati, May 11.

At the halfway point of her scheduled fortnight's engagement at Beverly Hills Country Club, nearby Kentucky nitery, Sophie Tucker was taken ill Friday (7) and, by her doctor's order, confined to her quarters in the Netherland Plaza hotel. The illness, first reported as a heavy cold, grew more severe and was described Sunday (9) as having developed into a violent attack of bronchitis. At that time, according to her woman secretary, it was doubtful if Miss Tucker would be able to finish out the Beverly Hills date.

Ted Shapiro, Miss Tucker's piano accompanist, is standing by.

The Thrasher Sisters, WLW close-harmony trio, became the replacement headliner.

Fire Destroys Ia. Nitery

Des Moines, May 11.

Cedar Inn, a night club operated by Ralph Wright near Charles City, Ia., was destroyed by fire with loss estimated between $18,000 and $20,000.

Unit Reviews

KHAKI KAPERS

(KEITH'S, INDPLS.)

Indianapolis, May 6.

'Khaki Kapers,' with Pvt. Jack Good, Cpl. Al Hodges, Sgt. Carl Baker, Pvt. Joe Vero, Miss Lynn Shore, Khaki Kuties (8), Ed Resener's House Orch; 'The Hidden Hand' (WB).

Keith's is trying its luck with an army show as a regular program feature in presenting 'Khaki Kapers,' a variety revue produced at Fort Benjamin Harrison here, for the current run. The unit was originally staged at English's, local legit house, for five nights at $2.20 top. The running time has been cut to approximately an hour and the scale to the usual 55c. top for this engagement. The management of the theatre is arranging a number of out-of-town bookings in spots that haven't seen other army shows.

The revue, full of barracks hi-jinks and satirical slants on army routine, features a line of town girls in the dancing spots and Lynn Short, a good looker who fits well into a comedy situation, as foil for Pvt. Jack Good in his funny business. Good, the life of the party, and other headliners are former professionals. Pvt. Joe Vera, peacetime pianist with Vincent Lopez, gives out with some elegant keyboard music and Sgt. Carl Baker, former local radio singer who directed the show, handles the main vocals capably besides teaming with Cpl. Al Hodges in the revue's one dramatic sketch, a number called 'Guadalcanal,' a tense moment in a fox-hole while under fire from the Japs. Sgt. Vince Daniels gets some laughs with his imitations of the piano player at an old time nickelodeon and Corp. Oscar Fields, a favorite in night spots here before induction, registers with some nice work on the electric guitar.

On the production side, the show has a plain and fancy drill routine, including the amusing 'crazy man' antics, put on with snap and precision by a sergeant and squad of four; a k.p. sketch with some new angles in it and, best of the lot, a mess hall burlesque in which the boys carry on as if they were dining at the Ritz—until the inevitable sergeant shows up. Jack Good's pantomine sketches are the outstanding individual feature.

Biz was fair at opening, which was slower than it might have been due to fact it was changed from Thursday to Friday. *Corb.*

GAY 90's REVUE

(KEITH'S, INDPLS.)

Indianapolis, May 5.

Manny King & Jean Carter, Rollo & Verna Pickert, Joe Wallace, Earle & Fortune, Casablancas, Sandra Linne, Joe Kelso, the Gibson Girls; 'Junior Army' (Col).

Nick Boila and Sam Roberts, partners with Anton Scibilia in the operation of Keith's, broke in the third edition of their 'Gay 90's Revue' here before they started an invasion of defense towns in the middle west. The show is shaping up well at the start and looks to make a bright, snappy unit with a little work. The roster includes a line of girls presented in three attractive numbers and seven varied acts that add up to good entertainment.

Earle and Fortune lead the scoring with their comedy takeoff on ballroom dancing, followed by a just-as-funny acrobatic number for an encore. Rollo and Verna Pickert look o.k. in their novelty stilt routine, seconded with a smart but conventional tap dance. Manny King and Jean Carter register some laughs with their casual fooling in a comedy sketch. Joe Kelso does some firstrate juggling, combined with a bit of magic and a panto imitation of Charlie Chaplin. The acrobatic marvels are well performed but the Four Casablancas, and the oldtime vocals, in keeping with the unit's theme, by Sanda Linne. Joe Wallace, who does the hat-passing act in his own turn, puts a lot of pep into his work as m.c.

The period atmosphere is carried out effectively in costuming and staging. The line of girls appears in three attractive members, 'Easter Parade,' 'The Bowery' and 'By the Seashore.' Buster West and Lucille Page, who played this house as an act only last week, are due for the spot held by King and Carter in later engagements. Biz was average when caught. *Corb.*

Ted Lewis Joins AGVA

San Francisco, May 11.

Ted Lewis, who recently ended a record-breaking engagement at the Bal Tabarin here, joined the American Guild of Variety Artists in Frisco.

Although there was no compulsion for him to sign with AGVA, since his musicians union card covers his particular brand of activities, Lewis told Arthur Ward, AGVA national rep, he thought it a good idea to join the variety union.

CY
REEVES
CURRENTLY
LOEW'S STATE, N. Y.
(Week May 6th)
Thanks to JESSE KAYE
Management
JOHN SINGER
701 Seventh Avenue, New York

4 Copelands Quit Pitt Cafe For Grable Musical at Fox

Pittsburgh, May 11.

Four Copelands, roller-skating act who were featured at Vogue Terrace, local theatre-restaurant, pulled out of floor show there in order to snatch 20th-Fox contract for specialty spot in new Betty Grable musical. Picture will feature a flock of roller turns, including several turns from 'Roller Skating Vanities.'

Vogue Terrace currently starring Lee Simmons, who was half of comedy team of Chick and Lee until Chick (Dent) went into the Army several months ago. At first Simmons was looking for another partner but decided against it and is now doing a single.

Nitery Singer Charged With Infant's Neglect

New Orleans, May 11.

Mrs. Sheridan Allan, blonde night-club singer who, police say, left her baby alone in an open drawer in her hotel room while, according to her story, she sought employment in a French Quarter nitery, was charged in juvenile court Friday (7) with contributing to the neglect of a minor. She was placed under bond of $500.

Mrs. Allan was taken into custody while leaving the club Wednesday night when neighboring hotel guests, hearing the infant crying, called officers. Mrs. Allan, who came here recently from New York, told police she was separated from her husband.

K.C.'s Folly to Films

Kansas City, May 11.

Folly, only standard burlesque theatre here, will close for the season Thursday (13).

House has been wired and booth has been equipped for films, according to Warren Irons, manager, but details of switchover are not yet complete.

Cissie Drops Suit

Continued from page 3

leading and uncalled for references to an editorial on foreign policy published in the Washington Times-Herald....The next day Mrs. Patterson, owner and publisher of the Times-Herald sued him for libel.

'Under oath at a pre-trial examination, Winchell admitted that this editorial was a very patriotic piece, and disclaimed any intention or desire to besmirch or harm the Times-Herald.

'Further, Winchell's contract with his radio sponsor, the Andrew Jergens Co., allows him to escape payment of any judgment that may be rendered against him, and places upon his sponsor not only that burden but also the liability to pay all expenses, even including lawyers' fees. Upon the record thus made by Winchell, Mrs. Patterson did not feel any good purpose would be served in further prosecuting the case.'

Observers here point out that the Winchell deposition was made in June, 1942, and that all the above facts were known at that time. Therefore, they contend, it was obvious that Mrs. Patterson's change of heart was due to reasons other than those mentioned in the statement, or she would not have waited for nearly a year.

Winchell was present in court Monday, but Mrs. Patterson wasn't. The case was decided not in the courtroom, but in the corridor outside. For more than an hour, the Patterson attorneys argued with the Winchell-Jergens lawyers, seeking some face-saving settlement. The Patterson legal team was reported to have said:

'If we drop the suit, what guarantee have we that Winchell will not crow about it?' No promises to that effect were made, and the Patterson staff finally marched into court and offered their dismissal plea.

Winchell's only comment was an expression of regret 'at not having my day in court.' Both the columnist and his attorneys thought the Patterson press statement 'dirty pool,' but refused to answer it.

Selznick, UA Kiss, Make Up

Continued from page 5

owners and management. In this group are Harry Joe Brown and Sig Schlager, who would make 'Knickerbocker Holiday'; Leo Spitz and Joseph Skirball, David Loew and Arthur S. Lyons. Lyons' conversations on package productions have not yet reached the signing stage.

Another practice eliminated at these meetings is the sliding scale of release for producers which failed to show a profit for the distribution outfit. Charge for selling will be around 25% and possibly higher, which chills any change in Sam Goldwyn's deal. He demanded sliding returns with preference for 17½% sales charge, such as his arrangement with RKO.

Foreign % the Same

Foreign distribution fees remain the same, at between 25-50%. Figured not more than 20 pictures to be released on new season and enough product, either available or soon to be ready for distribution up to November. This includes commitment with Paramount for its films and Hopalong Cassidys. No other outside buys from majors to be made.

Owners agreed to meet at least once a month in future to discuss company problems. First of these sessions will be this week by Chaplin, Selznick and Mary Pickford, before latter goes to Canada on bond-selling tour.

Chaplin now working on a 'Bluebeard' tale and has 150 pages of his script ready, with production start likely by fall. 'Shadow and Substance' is on Chaplin's slate also if the story develops to his satisfaction and world conditions improve.

Ed Raftery was reelected to prexy post, with Grad Sears continuing as v.p., heading distribution. Arthur Kelly and George Bagnall retain v.p. titles, Lloyd Wright secretary, H. J. Muller treasurer. Management group has Raftery as chairman, and Sears, Kelly and Bagnall continue as directors.

Schwartz hauled east Sunday, followed by Sears and Kelly on Tuesday (11). Raftery is staying till Thursday to clear up at least two producer affiliation deals discussed at meetings which are likely to be the Brown-Schlager and Spitz-Skirball setups.

Kelly, who heads foreign distribution, goes to England soon to check up on releasing situation there.

Films-Radios

Continued from page 7

lems of women in airplane plants and offers sound, practical advice anent the hardships relative to their adjustment. In 'Big Sister' the same issues are projected into the forefront and in addition is brought home the horrors and humiliation of women under Fascism.

It's a case, it's pointed out, of the sponsors and scripters realizing their own obligations and going the OWI one better by utilizing this dramatic medium to better convey current problems and needs and Government messages instead of merely tossing off a regular OWI bulletin before or after the serial chapter.

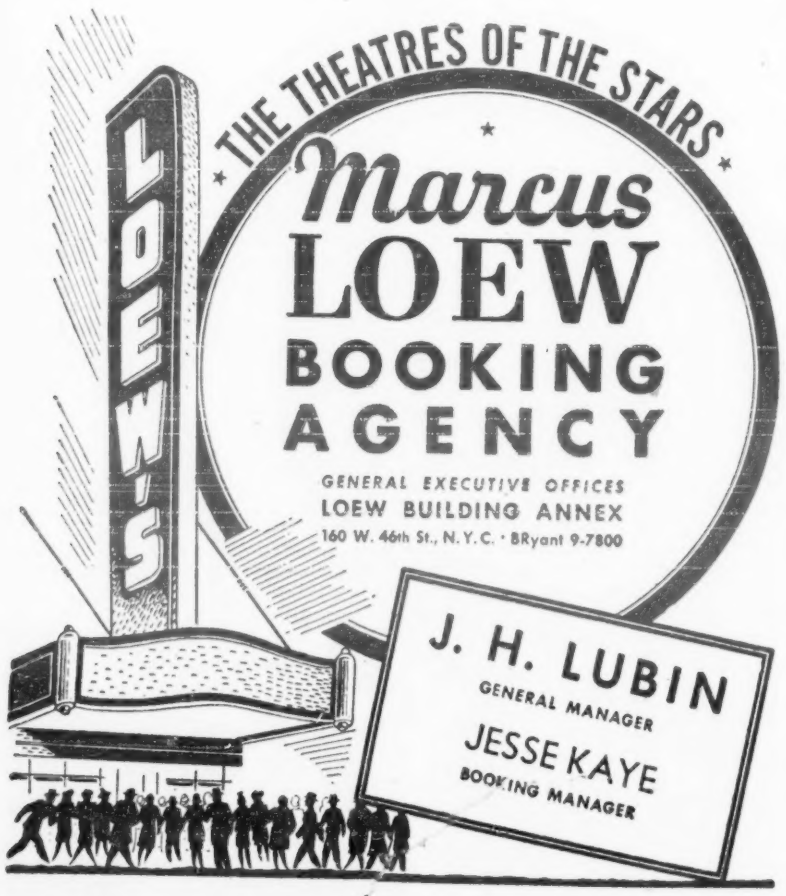
Likewise in the 'Goldberg's' serialization there is a skillful approach to these problems.

SAMMY BIRCH
"OFF THE RECORD"
JUST COMPLETED 20 WEEK TOUR WITH TED LEWIS
CURRENTLY APPEARING WITH JIMMY DORSEY AT ROXY, NEW YORK
Thanks to Sammy Rauch
Pers. Dir., HARRY GREEN, 1619 B'way, New York

Burns Twins and Evelyn
CURRENTLY
LOEW'S STATE, NEW YORK
Personal Management
EDDIE SMITH
1501 Broadway
New York City
Thanks to
JESSE KAYE

GENE EMERALD
THANKS
The USO Camp Shows and Their Executives for the Privilege of Appearing Before the Men in Service.
And to the Special Service Officers Who Have Made His Tour So Enjoyable:
Col. Snapp—6th Service Command
Col. Sterling—7th Service Command
Maj. Wampler—N. W. Sector—9th Command
Lt. Dowse—9th Service Command
NOW TOURING CALIFORNIA
Personal Management—PAUL MARR, Chicago

FRANK SINATRA Says:
"ALL OR NOTHING AT ALL"



EARL CARROLL VANITIES
FIRST PRODUCED JULY 5, 1923!
Twentieth Anniversary This Year!
* Tower Theatre, Kansas City, this week *
* Orpheum Theatre, Wichita, next week *

SMASHING ALL RECORDS!

FRED FINKLEHOFFE AND PAUL SMALL

Proudly Present

ED WYNN

"THE PERFECT FOOL"

IN

"BIG TIME"

A HILARIOUS VARIETY REVUE

CLAUDE LA BELLE,
San Francisco News:
"Packed house laughed itself into hysterics at 'the perfect fool'. Ed Wynn was a revelation to me. I forgot I was a critic and laughed right out loud."

HARRISON CARROLL,
Eve. Herald Express:
"ED WYNN PUTS AUDIENCE IN STITCHES.
"He was, to put it mildly, A RIOT. First nighters roared at the Wynn tomfooleries and vociferously applauded the entire group of headliners. THE ENTERTAINMENT BARGAIN OF THE YEAR!"

DWIGHT WHITNEY,
San Francisco Chronicle:
"Topped by the magnificent lunacies of Ed Wynn, this Finklehoffe-Small divertisement was so good the audience couldn't bear to have it end."

10th HIT WEEK!
ON THE WEST COAST!

EMMETT CALLAHAN, General Manager

Variety Bills

WEEK OF MAY 14

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (13)
George Jessel
Jack Haley
Ella Logan
Sara Ann McCabe
N Brandwynne Bd
State (13)
Con Colleano
Cynda Glenn
Diamond Bros
Estelita
Pablito & Lillian
Noro Morales Orch
PITTSBURGH
Stanley (14)
Chas Spivak Orch
Carr Bros
WASHINGTON
Capitol (14)
B Rose's Diamond Horseshoe Rev

Paramount

NEW YORK CITY
Paramount (12)
Harry James Bd
Golden Gate 4
Dave Barry
Evelyn Farnes
CHICAGO
Chicago (13)
Mitzi Mayfair
Cross & Dunn
DETROIT
Michigan (16)
Phil Spitalny Bd
JOLIET
Rialto (19)
Johnny Long Orch
MIAMI
Olympia (12-15)
Wilfred Mac 3
Franco & Beryl
Three Sammels
Mitzi Green
Milton Frome
MINNEAPOLIS
Orpheum (13)
Horace Heidt Bd
OMAHA
Orpheum (13)
Blue Barron Bd
A Allen & Hodge
SOUTH BEND
Palace (17th only)
Count Basie Bd
Apus & Estrelita
Bo Jenkins
Thelma Carpenter
TOLEDO
Paramount (14-16)
Johnny Long Bd
Minevitch Rascals
Toy & Wing

RKO

BOSTON
Boston (13)
Andrews Sis
Mitchell Ayres Orch
Jessie & James
Masters & Rollins
(6)
Gene Krupa Orch
DeVal, Merle & Lee
Radio Ramblers
Connee Manning
CLEVELAND
Palace (13)
Ina Ray Hutton Bd
Jane Frazee
Willie Howard Co
Barr & Estes
(6)
Johnny Long Orch
Minevitch Boys
Johnny Puleo
Elton Britt
Toy & Wing
COLUMBUS
Palace (18-20)
Louis Prima Orch
Minevitch Boys
Johnny Puleo
Hugh Herbert
(11-13)
Ina Ray Hutton Bd
Mitzi Mayfair
Jane Frazee
Gene Sheldon
ROCHESTER
Temple (14-17)
Tony Pastor Orch
Fitzgerald-4 Keys
Morey & Eaton
HARTFORD
State (11-16)
Charlie Barnet Orc
Val Irving
The Gibsons
Bunny Briggs
INDIANAPOLIS
Circle (14)
Sammy Kaye Orch
Sunny Rice
Don Cummings
PASSAIC
Central (14-16)
Allan Jones
Betty McGuire Orch
Helene
DeMay, M're & M
(1) to fill
PATERSON
Majestic (13-18)
Morris & Morris
Lavere & Handman
3 Murphy Sis
Grandma Perkins
Little 4
PHILADELPHIA
Carman (14)
Craig 2
Vic Hyde
Brooks & Philson
4 Earls
Fay's (14)
Lionel Hampton Bd
PROVIDENCE
Metropolitan (14-16)
Gene Krupa Orch
DeVal, Merle & Lee
Radio Ramblers
WATERBURY
Poli (12-13)
Dave Elman Hobby Lobby Program
WOONSOCKET
New Park (13-16)
Howard-Paysee D
2 Kings
(3) to fill
WORCESTER
Plymouth (10-12)
Allan Jones
Betty McGuire Bd
4 Warners
Harris & Howell

Warner

NEW YORK CITY
Strand (14)
Jan Savitt Orch
Ethel Waters
Bob DuPont
Berry Bros
(7)
Jan Savitt Orch
Ethel Waters
Bob DuPont
Berry Bros
PHILADELPHIA
Earle (14)
Latin Quarter Rev
(7)
Charlie Barnet Bd
Jim Herbert
Condos Bros
PITTSBURGH
Stanley (14)
Charlie Spivak Orc
Carr Bros
Condos Bros
(7)
Latin Quarter Rev
UTICA
Stanley (18-20)
Charlie Barnet Orc
(11-13)
Tony Pastor Orch
S Joy & Mascot
Morey & Eaton
E Fitzgerald-4 Keys
WASHINGTON
Earle (14)
The Roxyettes
Art & Bob Colman
Eunice Healy
(7)
The Roxyettes
Don Arres
Carr Bros
Lyda Sue
S Joy & Mascot
(7-9)
Cab Calloway Orch
The Cabaliers
Paul Slim & Eddie
Honey Coles
Calloway Rug Cut's
Cindy & Dotty
SAN FRANCISCO
Golden Gate (13)
Ted Lewis Orch
(6)
Woody Herman Bd

Independent

NEW YORK CITY
Music Hall (12)
Dorothy Shawn
June Forrest
Albert Gifford
3 H'wood Blondes
Roxy (12)
Jimmy Dorsey Bd
Sammy Birch
Neil Stanley
Son & Sonny
Christiano
Jefferson (15-16)
5 Grays
Joe Arena
Galli Sis
Cy Beeves
BROOKLYN
Mayfair (15)
Charles Page
(1) to fill
Ridgewood (12)
Del Rae Bros
Harry Stockwell
The Yeomans
(3) to fill
LONG ISLAND
Jamaica (13-16)
Del Rae Bros
Joyce & Ginger
Midge Fellows
Joe Rio
Brookins & Van
(13)
Bob Coffey
(3) to fill
Lynbrook (14-15)
Bob Coffey
(1) to fill
Steinway (13-15)
Kelvin & Lynn
Fred Keating
Strut Flash
(2) to fill
ATLANTIC CITY
Steel Pier (15-16)
Walter Nilsson
Trumpet 2
Frank Gaby
Gautier's Bricklay's
BALTIMORE
Hippodrome (14)
Archie Robbins
Caulfield Smith
3 Randall Sis
15 Krivitt Girls
Maryland (14)
Bombshells of 1943
Royal (14)
Cab Calloway Orch
State (13-15)
Sen Wongs
Jimmy Hodges
Fields & Georgia
(16-19)
Chief Churchill
Harris & Allen
3 Hearts
BRIDGEPORT
Lyric (9-11)
Dave Elman Hobby Lobby Program
CAMDEN
Towers (14-16)
Nathane Bros
Rochelle & Martin
Norvelli
Farrell & Mack Sis
ELIZABETH
Liberty (13-16)
Diane Barrey
Ronald & Ruddy
Crosby Sis
Sonny Brilliant
(1) to fill
HARRISBURG
State (13-15)
C Cavallero Orch
Remos & Midgets
D'Ivons
Loretta Lane
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Madame Alphand
Charros Girl Trio
Brenda Forbes
Stuart Ross
Helene Hoskins
Leonard Ware Trio
Cafe Life
Smith & Boyd
Don Tannen
Dmitri Matvienko
Kris Kay Orc
C. Codoliban's Orc
Cafe Society (Midtown)
Jimmy Savo
Golden Gate Quartet
Mildred Bailey
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Ammons & Johnson
Norman Kober
Alphonse Cimer
F. Newton's Orc
Casablanca
Dave Barry
Wilma Cox
Blair & Dean
Harry Hardin Orc
Casbah
Frank Ricker
Carlos Montoya
Dolores Anderson
Don Maya Orc
Casino Russe
Blanita
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Ben Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Marvon Dale
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Inez Mathews
Mary Tally
Chateau Moderne
Marvon Dale
Dorothy Tanner
Terrace Boys
Club 18
Dan Healy
Percy Stoner
Jean March
Pearl Williams
Vince Curran
Floria Vestoff
Gaye Dixon
Hazel McNulty
Barbara Lee
Lillian Fitzgerald
Gordon Andrews O
Club 51
Frankie Hyers
Mary Jane Brown
Pat Harrington
Dorothy Bigbee
Peggy O'Neill
Marcel Kent
Ben Martial Orc
Harriet Hector
W C Handy
Pansy the Horse
Willie Solar
Calls Farm
Billy Wells
Four Fays
Herman Hyde Co
Lorienne & Ashour
Eddie Eddy
Perlita
Virginia Mayo
Pedro Lopez
June Melva
Great Daniel
Emma Francis
Norine Robinson
Nellie Durkin
Billy Banks
Perry Bruskin
Roy Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
Frances Marshall
June Melville
Julia Gerity
Dorothy Kelligan
Adillin Kreshy
Lee Conrad
Keyboard Kuties
El Chico
Adrina Otero
Dorita & Valero
Yola
Don Alexander
Johnny Rodriguez
Thomas Rios Orc
El Morocco
Chauncey Grey Orc
Chumpa Orc
Andre Boda
Charles Dowald
Famous Door
Jimmy Alden Orc
Greenwich Village Inn
Arthur Tracy
Nils & Nadyne
Dinorah & Cuban B
Geo Hamid Orc
Harlequin
Patricia Bright
Adele Rivie
Bernie Dolan Orc
Jan August Orc
Havana-Madrid
Carmen de Rivero
Jose Fernandez
Noro Morales Orc
Monetta & Lao
Pilar & Luisilla
Pedro Orc
Hickory House
Diane Noble
Anell Sweet
Larry Bennett Orc
Hotel Astor (Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Alfreda Seville
Karen Zorka
Edith Waters
Kepi Clarine
Varios & Vida
Ming & Ling
Douglas Bros
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Betty Brewer
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore (Century Room)
Jan Savitt Orc
Joe Martin
Arnay Twins
Hotel Dixie (Plantation Room)
Jacqueline
Al Trace
Ariane Trio
Hotel Edison
John Brown
Amy Arnell
Tommy Tucker Orc
Hotel Essex House (Casino on Park)
Barry Winton Orc
Rene Dumur
Hotel Lexington (Hawaiian Rm)
Kahala
Talima
Momikat
Lani McIntyre Orc
Kea Lake
Leilani Iaea
Hotel Lincoln (Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Jerry Wald Orc
Adele Inge
Ronny Roberts
Bisselle & Farley
Peter Killam
Hotel Park Central (Cocoanut Grove)
Wendy Bishop
Mitzi Martin
Dell O'Dell
Eleanor Teeman
Bill Russell
Judy Manners
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Ginger Johnson
Jack Reynolds
Sandro Rosati
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania (Cafe Rouge)
Bob Allen Orc
Bob Eberle
Kitty Kallen
Hotel Pierre (Cotillion Room)
Ruth H Aarons
Ellsw'th & F'rchild
Stanley Melba Orc
(Cafe Pierre)
Peggy Norman
Stanley Melba Orc
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza (Cafe Lounge)
Imogen Carpenter
Russ Smith Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Yates
Ricardel Orc
Henri Noel
La Vie Parisienne
Libby Holman
Paula Lawrence
Josh White
Miliskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Marquita Rivera
Jean Mode
Murray White
Claire Sis
L Andre Troupe
Kings & Queens
Myrile Dunedien
Garcias
Lou Martins Bd
Monte Carlo
Dick Gasparre Orc
Elayne Hume
Morgs
Ralph Rotgers Orc
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Sadie Banks
Leo Fuld
Ada Lubina
Joe LaPorte Orc
Ginger Layne
Place Elegante
Bill Farrell
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Nica
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Jerry Lester
Roy Fox
Rex Wain
Dr Giovanni
Chavez Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Safer & Sherr
Stellets
Harold Sandier Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julius Monk
Day, Dawn & Dusk
Russian Kretchma
Daria Birse
Lola Zolipskaya
Sonya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Usdanoff
Samon
Talina
Mulana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Salve
Hildegarde Halliday
Noble & King
Stork Club
Larry Stee Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Sheets Tolbert
Tony's Trouville
Gibson's
Milton Page
James Hamilton
Ubangi Club
Jackie Mabley
Hot Cha Dew
Iron Jaw Wilson
Socarras Orc
Versailles
Val Olman Orc
Panchito Orc
Joan Merrill
Florence Lessing
Jack Kilty
Johnny Coy
Senor Wences
Charles Weidman
Peter Hamilton
Betty Ann Nyman
Six Ver-Sighs
Village Barn
Jube Sheeran
Johnny Faust
Scott & Sussane
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Anthony Mara Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Eda Dova
Carol Channing
Don Fry
Phil Leeds
Wivel
Bob Lee
Tommy Hayden
Selandia Dancers
Harry Horton Orc

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odaliques (8)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Wilma Cox
Geo Morris Orc
Bal Tabarin
Victoria Rane
Edouard Furran
Lorette & Navarra
Gil Johnson
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Joan Benoit
Gloria Hope
Nora Gifford
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Georges & Irene
Raxa Lynn
Kent Edwards
Bernice Parks
Dixie Dunbar
Diane Davis
Samba Sirens
Frank Marti Orc
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Blooty
Jack Dempsey's
Freddie Fisher Orc
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES

EDWARD SHERMAN AGENCY

NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Duffy Sets Girl Trio

Pittsburgh, May 11.

Jane Fraser and Roberts Sisters, dancing trio on the bill with Johnny Long band at Stanley last week, are joining the touring Henry Duffy vaudeville revue, 'Merry-Go-Rounders,' in 10 days.

Deal was signed just a few hours after femme trio had been tentatively set to head new floor show opening Monday (17) at William Penn hotel with Ramon Ramos band.

Potent War Pix B. O.

Continued from page 3

tures on the 20th-Fox production schedule for 1943 and 1944 release will be four or five with war themes. Warners has several in preparation, as has Paramount. Metro last week bought the film rights to four stories, three of which have war backgrounds.

Latest M-G war story is based on the Jap invasion of Indo-China. It's titled 'Saigon,' an original by playwright Harry Hervey. Other scripts were 'Everything for the Army,' original by Phil Rapp; 'You Can't Fool a Marine,' short story by Natalie Marcin, and 'The Blacksmith of Brandon,' by Harland Manchester.

Situation which both producers and exhibitors are anxious to avoid however, is the bunching of several war pictures in release at the same time. This is regarded as likely to satiate public patronage and efforts will be made to avoid simultaneous release of too many war themes.

Failure of some distributors to stagger their war pictures so too many of them will not hit too many communities at the same time has proved detrimental to such features. Perhaps the outstanding example of this has been the spotting of 'Moon Is Down' and 'Hangmen Also Die' into key spots simultaneously so that both films compete for business the same week in the same town. Quite often both pictures suffer, with the stronger feature getting the cream of the biz, and the community in question becoming fed up at least temporarily on war-theme productions. Spotting of typical escapist pictures on distribution schedules along with the war vehicles appears to be the answer in this regard.

Also unfavorably viewed by major production departments are trite war yarns, where a war title is sandwiched between a couple of hackneyed situations which could as easily deal with a non-war subject.

Opposition to this type of film has been voiced both by major companies and the Office of War Information.

Chief Harm From Quickies

The larger number of quickies of this type, combined with the OWI shorts and the Lowell Mellett subjects, have undoubtedly resulted in an overloading of the screen with war material. Majors fear that this may eventually hurt biz for normally click war pictures.

Exhibs, on the other hand, when admitting that high-budget war films have proved big grossers, contend that escapist entertainment of the same calibre has done even better business.

It's pointed out in sales quarters, it is now much easier to get high allocations on a top escapist film than on one dealing with the war, especially if it's 'shooting' picture. Though this resistance has sprung up among buyers, there are those in the exhib ranks who will admit that they have been surprised at the grosses done by certain war-theme pictures they have been afraid to contract for.

On the other hand, comparisons would indicate that certain quality non-war films have averaged better in many instances. A high circuit executive, discussing the large load of war pictures that are now on release schedules, thinks it is significant in this connection that escapist compliment him on it.

films today are doing better than their quality would justify because many patrons are seeking them out as a change in diet. An eastern exhib states that when he plays an escapist film a lot of his customers

Chief opposition to war pictures comes from the women. A group in one small eastern town threatened to boycott the local exhib if he played any more war pictures. In order to keep rolling he must play some of them, however, and so far the threatened boycott has not developed.

Among other things, the large number of war films on release at present creates a difficult problem from a booking standpoint. Where a circuit or an exhib has two theatres in a town in opposition to each other, the job of balancing programs has been a very serious one. Sameness of much of the war themes or war backgrounds intensifies it.

Studio-Made War Pix Chasing 'Em, Says Exhib

Hollywood, May 11.

Flood of synthetic war pictures, including foreign and domestic spy mellers, is worrying Coast exhibitors, who are signalling major producers that the public is veering away from that sort of film fare. There is no kick against honest war drama, the exhibs say, but too much celluloid tripe, disguised as patriotism, is chasing customers away from the box offices.

Theatre bookers and managers are required to play an increasing number of government-sponsored shorts based on the war idea and are doing it with good grace, but they object to the increasing number of features based on front page war headlines that were new two years ago, but now a part of ancient history. Customers, the exhibs declare, are willing to take real military and naval pictures in stride, but don't care to see the remainder of the program devoted to imaginary battles fought by non-military actors in fox holes on a studio's back lot.

April Releases Reflect Fewer, Better Combat Pix

Analysis of film releases during April reveals that that was the second consecutive month during which the number of combat pix dropped. There were eight features released during April with major themes revolving about the war, as compared with 11 in March and 15 in February.

War pix in April accounted for 21% of total of 37 releases, against 33% of the 33 features that went into distribution in March and 43% of the total of 35 in February. February was the biggest month for number of war films released since the United States got into the conflagration one and one-half years ago.

In addition to the eight pix with the war as the basic element of their plots, seven out of the total of 37 releases bore an indirect relationship to the Big Fight. That means just about 40% of all the features that went into distribution during the month took the war as a major or minor theme.

There were eight with indirect relation to the war in March and five in February. That means that the total of pix with direct and indirect combat stories in March amounted to approximately 58% and in February to 57%.

OWI's Missionary Work

Both the decrease in quantity of war films and their content reflect the missionary work the Office of War Information has been doing at the studios. OWI started last summer to warn producers that they were making too many war films. Government agency objected to the quantity of quickies on war themes because it feared—as has happened—the public would get fed up on this type product and that the important films with real messages would lose their effect.

Subject-matter of the April releases likewise reflects OWI efforts, for their has been a distinct falling off in the objectionable blood-and-thunder and spy-type mellers and an upturn in the vital classification termed 'The Issues.' Latter is felt to be the all-important category from a propaganda viewpoint, because films in it present the basic reasons for the war.

'Issue' Pix Reach New High

There were three pix on 'The Issues' in April as against only two altogether in the entire preceding six months. On the other hand, there was only one pic in the spy-saboteur-fifth column group, compared with three in March and six in February. Number of pix in the classification labeled 'The United Nations and People—Our Brothers in Arms'—an OWI-preferred category—held to an even keel. There were three releases of this type, compared with the same number in March and four in February.

'The Production Front,' another classification that the OWI has been trying to build up, continued to be neglected, however. There were no releases in this group, in which there have been only two in the past six months. 'The Home or Civilian Front,' still another type the OWI has been trying to build up, had only one release, compared with two in March and two in February.

'Message from Malta' June 10

Washington, May 11.

Newest Office of War Information short to be released via War Activities Committee is 'Message from Malta.'

To go into release June 10.

Many Cast Changes Unlikely to Affect List of Shows Slated for Summer

Cast changes have been made and more impend in a number of shows, but indications still point to an exceptionally strong list on Broadway through the summer. Run-of-the-play contracts expire the week ending June 5 and some run shows are due to suspend at that time. Only one among the seven in strongest demand may lay off, it being 'Harriet' (Helen Hayes), Miller, but a proposed six-week vacation is not definite.

Ray Bolger will leave 'By Jupiter,' Shubert, but the management is undecided whether to make a replacement or shutter. Chic Johnson is out of 'Sons O' Fun,' 46th Street, and Ole Olsen leaves this week but the show goes on indefinitely. Howard Lindsay stepped out of 'Life With Father,' Empire, Harry Bannister replacing, while Dorothy Stickney will soon leave and Muriel Kirkland steps in, but the show will run through another summer.

Ilona Massey and Arthur Treacher are due out of 'Ziegfeld Follies,' Winter Garden, that revue advertising tickets 13 weeks in advance. John Emery withdraws from 'Angel Street,' Golden, when his contract expires June 5, and Ferdi Hoffman replaces Jetti Preminger taking the place of Elizabeth Eustice on the same date. Jay Fassett leaves 'Dark Eyes,' Belasco, with James Rennie due to step in. Eugenie Leontovich also withdrawing, but a summer holdover is not settled.

Fredric March, Florence Eldridge and, possibly, Tallulah Bankhead are leaving 'The Skin of Our Teeth,' Plymouth, but that prize winner is slated through the summer. Definitely withdrawing on or by June 5 are 'Uncle Harry,' Hudson, and 'Blithe Spirit,' Booth, latter being due to relight prior to touring in the fall. Suspending this Saturday (15) is 'Stars on Ice,' Center, but the skating revue is slated to resume June 24.

In addition to 'Harriet,' shows for which the ticket demand is strongest are: 'Oklahoma,' St. James; 'The Doughgirls,' 'Lyceum; 'Kiss and Tell,' Biltmore; 'Follies,' Winter Garden; 'Something for the Boys,' Alvin, and 'Tomorrow the World,' Barrymore.

'SKIN' UPPED $2,000 AFTER PULITZER PRIZE

Gross of 'The Skin of Our Teeth,' Plymouth, N. Y., which won the Pulitzer prize early last week, jumped approximately $2,000, directly credited to the award, as business generally slipped after Easter. Takings were $18,700 as against $16,800 the previous week. Renewed interest in the Thornton Wilder play, which inspired controversy in literary circles because it was charged that its source was James Joyce's 'Finnegan's Wake,' should boost the gross even more this week.

There will be cast withdrawals at the end of the month but change of players is not expected to affect the chances of 'Teeth' for summer holdover because of the momentum gained by the dispute and the prize. Fredric March and Florence Eldridge are definitely leaving the show, while Tallulah Bankhead plans a two-month vacation. Replacements have not been announced.

The B'way Cool-Off

Sudden summer temperature last Friday (7) had Broadway managers scurrying to get cooling systems in operation for the night performance. Some were successful while most of the independent theatres turned on their air conditioning by Saturday, exceptions being houses operated by the Shuberts. Explanation by latter was that anti-freeze had not been drained from pipes and so no attempt to secure ice was made.

Delivery of ice, with which nearly all legit house plants are operated, may be a problem this summer. Knickerbocker Co., which supplies most theatres, warned managers that there aren't enough men to man the trucks. The matter of price has not been decided, although it is definite that the rate has gone up. Showmen didn't haggle about the cost so long as they got the ice. There are to be no deliveries on Sunday, and those houses operating on that day expect to fill their ice pens Saturday night.

St. Loo Municipal Opera Mulls Berger Successor

St. Louis Municipal Opera outfit is considering half a dozen Broadway showmen for the production directorship next season. Dick Berger will leave that post to produce films for Metro at the end of the summer.

Those being considered are Philip Dunning, Alfred Bloomingdale, Nat Karson, Ben Boyar, Frederick de Cordova and Archie Thompson.

The job calls for $20,000 annual salary for the three-month season plus office expense, quarters being maintained in New York throughout the year.

N. Y. Nixes Basements For Dressing Rooms As Fire Precaution

Use of basements for dressing rooms in Broadway theatres was ordered discontinued last week. Virtually every house which has musical shows was affected.

Basement quarters are violations of the fire laws, and while city authorities were aware of that situation, May 1 was awaited because on that date new licenses are issued. Commissioner cannot issue licenses if notice of violations is filed by the fire or building departments. Result was that managers acted pronto in getting other dressing accommodations.

In some theatres the basement spots are generally used by the chorus and costumes are hung there. It was mandatory to move the costumes elsewhere, too. Understood that while most legiters received the annual licenses, temporary permits for four months were given others, until required changes are completed. In some houses rebuilding will be necessary.

The 'must' order on dressing rooms is believed to have stemmed from Boston's Cocoanut Grove nitery holocaust last November, and it is known that stringent rules have been made for New York's night spots, although there never has been a disastrous fire of that kind in N. Y., same going for theatres.

Board of Underwriters also issued strict orders that all drapes be fireproofed in addition to all scenery. Requirement is for such fire protection to be renewed every year, a fluid being applied by a spray gun and tested with a torch.

Appeals Decision On 'Stage Door' Plagiarism

An appeal was filed last week by Madge Christie, author 'Thru the Looking Glass,' in N. Y. Federal court from Judge Edward A. Conger's decision dismissing her plagiarism action against George S. Kaufman and Edna Ferber. Miss Christie had charged Kaufman and Miss Ferber with pirating the plot of her play for their 'Stage Door.' The appeal was made to the U. S. circuit court of appeals.

Other defendants named in the action were the estate of Sam H. Harris, who produced 'Stage Door' a few seasons ago; Doubleday Doran & Co. and Dramatists Play Service, Inc., which published the latter.

Judge Conger awarded all defense attorneys counsel fees and costs totaling $6,079.

Pays Off in 'Dinner' Suit

Vincent McConnor, author of the play, 'The Murder Issue,' on Friday (7) filed a bond in N. Y. federal court to cover the costs and expenses of his appeal to the U. S. Circuit Court of Appeals from a federal court judgment against him.

McConnor was assessed counsel fees and costs after losing a plagiarism action he brought against George S. Kaufman and Moss Hart. He charged them with pirating the plot of his play for their 'The Man Who Came to Dinner.'

Judge Clarence G. Galston recently dismissed the action against Kaufman and Hart, Warner Bros. for filming the comedy hit, the Estate of Sam H. Harris, who produced the play, and Random House, publishers of the play, all named co-defendants.

Highly Paid 'Actors'

One of those jobs musicians often dream about but seldom find has fallen to Abe Katz, the unseen trumpeter who blows away at the end of each performance of 'The Doughgirls,' Lyceum, N. Y. On the basis of playing time consumed, he's the highest paid musician on Broadway. Katz's stint is 12 seconds per performance, for which he collects $120 weekly.

Another costly item for the management is a dog used mostly for atmosphere in the laugh play, the kennel's owner collecting $25 a week. Canine is on twice for a few seconds.

Shuberts Offer $10 Increase to ATAM

A definite difference of opinion continues to grow among a minority of the membership in the League of New York Theatres over the pay increase award to the Association of Theatrical Agents and Managers. The award, granted recently by a federal arbitrator includes a retroactive provision dating back to last Labor Day.

The Shuberts, who lead the minority, have offered a compromise salary tilt which ATAM has rejected. That came as a surprise, following the proposal of Marcus Heiman, head of the League, in which he offered to guarantee the amounts due under the retroactive directive. Some showmen have been paying the $15 tilt for some weeks to agents and managers, also having paid the retroactive sums to ATAM, where it is held in escrow, waiting the official verification of the award from the War Labor Board.

Shubert offer was an increase of $10 per week to start next Labor Day. If acceptable ATAM would extend the basic agreement without changes. Union has asked for 43 changes in the agreement, so the Shubert offer was further objectionable to ATAM.

It's held by some showmen that the Shuberts are gambling the WLB will upset the award, but other showmen don't think that will happen. Objection to the award was filed with the WLB by Milton R. Weinberger, one of the Shubert lawyers who, incidentally, is also counsel for the League. Understood his brief of some 40 pages is much the same as that written when the matter of the ATAM raise first arose. Case went before a conciliator and later a three-man panel in Washington, which ordered the argument settled by arbitration. Paul N. Brissenden, professor of economics at Columbia University, made the award.

One of the questions asked the League by the WLB was whether the increased pay would force a rise in the price of 'the commodity,' in this instance theatre tickets. Weinberger, in reply, is stated to have said that boxoffice scales might be upped. Few along Broadway are believed to share that opinion.

Actors Fund Officers Assured of Re-election

Officers nominated for the Actors Fund election at the annual meeting Friday (14) at the Lyceum theatre, N. Y., are assured of election, term being one year. Ballot composed of present incumbents: Walter Vincent, president; Harry G. Sommer, Katharine Cornell, vice-presidents; Vinton Freedley, treasurer, and Robert Campbell, secretary.

Trustees for three years include Alfred Lunt, named in place of the late George M. Cohan, others being Charles Dow Clark, J. Herbert Mack, Warren P. Munsell, James O'Neill, Jacob I. Goodstein; one year, Reed A. Albee.

Youmans to Seek Coast Talent for Revue

Vincent Youmans, who is coming back into action on Broadway, is leaving for the Coast, with a stopover in Arizona to clear up the aftermath of laryngitis. His south-of-the-border revue, 'Good Neighbor,' is slated for early fall.

While in Hollywood the composer-manager will seek some talent. He's hopeful of getting W. C. Fields. Youmans also would like to get Jimmy Durante under contract, although the Schnozzle has a picture deal in addition to radio.

Equity to Consider Increase in Dues Either by Flat Hike or Based on Pay

Idea of increasing the dues of Equityites, either by a flat boost or one dependent on annual earnings, is being considered. Equity leaders feel that more revenue will be required because so many legit actors are in uniform, with the number constantly increasing. Approximately 1,000 Equity members are in the services, but how many were in good standing by paying dues is not definite. Stated, however, that recently around 75% of the membership are playing parts, highest proportion in years.

Equity is regarded as the strongest of the talent unions, financially, and its surplus has shown a steady increase in the past several seasons. However, only a portion is fluid, as the association invested considerable sums in war bonds. If the revenue from dues and initiations continues to decline during the war, it is figured that the time is nearing when more funds will be necessary for Equity to function without a deficit.

Two other talent unions have sliding-scale dues, Screen Actors Guild and American Federation of Radio Artists, using that system. SAG starts at $18 as annual dues, applicable to extras and bit players. Those in class 'A' earning up to $15,000 pay the union $30; from $15,000 to $50,000 the dues are $60, and name people earning more must pay $100 yearly. In AFRA the lowest dues are $24, with payments increasing according to earnings. There is also provision for actors on an interchangeable basis. Players from other unions coming into studios, or film actors going to radio or other fields and earning more than $25,000 during the year, are required to pay full dues to those unions having jurisdiction. Otherwise, actors moving from one field to another pay regular dues to their original organization and half dues to the others.

Possible dues change will be considered by Equity's council and will probably come up during the annual New York meeting May 28. Two plans are mentioned, one being based on the number of weeks engaged during the season and the other the amount earned.

'Gypsy Baron' May Have 2 B'way Summer Revivals

There is a possibility of two revivals of 'The Gypsy Baron' on Broadway this summer, but that depends on whatever the Coast production, which opened in San Francisco Monday (10), is sent east. Felix Ferry, who is slated to revive the operetta in New York in association with Lee Shubert, will await reports of the show's reception there and advices as to whether it will be jumped to Broadway, before entering into contracts for his 'Baron.'

Coast 'Baron' is being produced as one of a series of operetta revivals. New lyrics were written by Ann Ronnell and the book revised by Edwin Justus Mayer.

Ben Roeder Dies at 77; Had Been Manager For Belasco Many Years

Ben Roeder, 77, manager for David Belasco throughout the latter's production career, passed away in N. Y. last week after a short illness. He had been virtually inactive since the death of Belasco in 1931.

Roeder's association with Belasco started when they had tiny quarters at the American Academy of Dramatic Arts, N. Y., and about that time latter was staging plays for the late Charles Frohman. Belasco was general manager for Frohman, starting with 'The Music Master' with David Warfield. They acquired the Republic theatre, N. Y., and later Belasco bought the Stuyvesant on 44th street, name being changed to the Belasco. It still is operated under that name (current there is 'Dark Eyes').

At the Belasco, which was the producer's production center, Roeder's office was in the front of the building, reached by long winding stairs. Belasco quarters and studio was up higher and in the rear, showman having installed a small private elevator which only he operated.

Roeder, easily accessible, went out of his way to be courteous to friends, particularly those of the press. Hit after hit played the Belasco but there were always tickets for newspapermen, and in the best locations, too. At times when requests to buy tickets were made, friends had to argue with Roeder before he would permit them to be paid for, his contention being; 'We don't care whether the gross is $40 or $50 a week more or less.' Few men on Broadway are that way now.

Deceased was co-executor of the Belasco estate with the National City Bank and it is presumed the latter will handle what remains of the showman's theatrical property, principally represented by the theatre. In recent years Roeder spent most of his time in the Lambs club, where he played pinochle during the afternoons with Warfield. He was wed to Geraldine Woods Morgan, a concert violinist, who died in 1918.

Jacobi, Pernick, Dwyer Re-elected by N. Y. IA

Vincent Jacobi and Solly Pernick were re-elected business agents of local number one, N. Y., stagehands union, Sunday (9), the former running away ahead of the ticket. Joseph Dwyer, president, was re-elected, his opponent being Samuel Goldfarb.

Others re-elected: George Fitzgerald, vice-president; John C. McDowell, secretary, and John J. M. Garvey, treasurer. Thus, all officers remain in office.

Lewis Yaeger and John F. Goodson replaced Harry L. Abbott and Joseph Nolan on the executive board.

MEMPHIS SETS COMIC

Memphis, May 11.

Charlie Williams, veteran Hollywood and Broadway comic, has been signed as the stellar comedian for the Memphis Open Air Theatre season of outdoor operettas commencing July 5.

Williams will play the comedy leads in the shows of the first three weeks, 'Spring Maid,' 'Prince of Pilsen' and 'Waltz Dream.'

3 $4.40 Shows Play B'way On Sunday, Nix Theory Of Low-Scale Ticket Demand

There are now three top-scale Broadway musicals playing Sundays, which disproves the old theory that there isn't a $4.40 patronage in the theatre district on that day.

'Star and Garter,' Music Box, is the latest at $4.40 to join the Sunday list. The boxoffice lines at the theatre on the past two Sabbaths indicate that 'Star' is tapping a widened clientele which comes to Broadway only on that day. In all, there are six $4.40 shows on the list. The other major musicals playing Sunday are 'Sons o' Fun,' 46th Street, and 'Ziegfeld Follies,' Winter Garden, they being the first attractions of the kind to take advantage of the weekend influx.

There has been an idea among showmen that hits don't play Sundays but that has been proved fallacious by both 'Fun' and 'Follies,' whose grosses have been phenomenal; latter, in fact, heads the b.o. list.

Todd Asks Dismissal Of 'Boys' Theft Action

Dismissal of a copyright infringement action is sought by Mike Todd, producer of 'Something for the Boys,' in an answer filed in N. Y. federal court Friday (7) to the action of James F. Waters and Alfred Schebel, producers of the radio program, 'The Court of Missing Heirs.'

Denying the charges made by the radio producers, Todd claims that his musical is based on an original composition and that the court is without jurisdiction. He claims also that the radio program material cannot be copyrighted because it relates to factual investigations, that the plaintiffs have never obtained a copyright and that the material used by the program consists of matter taken from publications.

Co-defendants with Todd are 20th-Fox, backer of the musical; Herbert and Dorothy Field, authors; Ethel Merman, its star, and Allen Jenkins, Jed Prouty and Paula Laurence, principals.

Eddie Dowling Tunefully Bioged In Click Catholic Univ. Musical

Washington, May 6.

Catholic University Dramatics production of (twenty) (19 episodes condensed) biography by Eddie Dowling, by Art Mullen and Denny Madden; staged by Charles Gilbert, V. Hartke and Dr. Josephine Collins; dances by Anolyn Arden and Nancy Roberts; settings and lighting, Ralph Brown; music director, Betty Healy; at Catholic University theatre, Washington, presented May 5-16, '43.

State Manager.....Raymond Dooley
Eddie Dowling.....John Flynn
Young Dowling.....Johnny Hogan
Mme. Schumann-Heink.Mary Rose Shields
Dancer.....Margaret Linskie
Mrs. Snyder.....Avalon Roberts
Mrs. Dowling.....Margaret Seele
Mary Frances Snyder..Margaret Cummings
Mr. Dowling.....Barney Puck
Man.....Bill Harris
Ray Dooley.....Bill Greenwald
Gordon Dooley.....Lloyd Edwards
Johnny Dooley.....Ted Tiller
Willie Dooley.....Kyle Thomas
Bartender.....Cornelius Frizzell
Col. Porterfield.....Barney Puck
A. L. Erlenger.....Elliott Glushak
W. C. Fields.....Bill Coleman
Eddie Cantor.....Ted Tiller
Bert Williams.....Barney Puck
End Men.....James Boswell, Leon Norris, Cornelius Frizzell
Charlie.....Ted Tiller
Johnny Farrell.....Lloyd Edwards
Al Smith.....Kyle Thomas
Mr. Acres.....Bill McGuire
Mary.....Margaret Linskie
Sally.....Judy Klingenhagen
Irene.....Elinor Oliver
Jane.....Phyllis Schwartz
Sampson.....Bill Coleman
Understudy.....Ted Tiller
William Saroyan.....Elliott Glushak
Maxine Dowling.....Sydney George
Junior Roxyettes: Judy Klingenhagen, Capt.; June Hamilton, Jane Gittins, Mary Eileen Capek, Mary Dunn, Gloria Neyland, Elizabeth Mahones, Mary Mahoney, Terry McQuillan.

Eddie Dowling and Ray Dooley are coming to Washington on May 16 for the last performance to see themselves glorified in Catholic University's musical comedy, 'Eddie the First.' What they will see is a melodious biography in 19 scenes, telescoping the major events in the Dowling career, played with zest and high glee by the student troubadours.

This is a gay and tuneful campus frolic, played with enthusiasm by a cast of 50 or more who overflow the University stage, covering up effectively some of the episodic writing which is thin and sketchy. It's all liberally punctuated with music from the Dowling harlequinades and some original compositions by Betty Healy. Especially meritorious is the dancing, for these co-eds from Trinity college were taken in hand by the professional Earle theatre Roxyettes, and they show in every tap and kick the benefit of this skilled training.

Act one opens with the proscenium border decorated with the names of shows presented under the Dowling aegis. They are setting the stage when Eddie walks on. He is immediately buttonholed by Art Mullen and Denny Madden, who tell him they are writing the story of his life and want background information. Then, by the flashback method, scene shifts to Young Dowling singing on an ocean liner and Mme. Schumann-Heink getting him an engagement as boy soloist in St. Paul's cathedral, London.

Follows his vaudeville appearances and introduction to Ray Dooley, with Johnny and Gordon objecting to his attention to their sister since it will break up the act. The wedding, his appearance with the 'Ziegfeld Follies,' his later appearance as author, star, and producer with such hits as 'Sally, Irene and Mary,' and 'Honeymoon Lane,' follow, then his dip into the serious theatre, winding up with his Pulitzer and Critics Award prize for Saroyan's 'Time of Your Life,' which he produced and in which he was featured.

Piece is fortunate in the leads. John Flynn, who took the part at a week's notice (the original star was drafted by the Army) and Bibi Osterwald. Flynn looks like Dowling, and with 33 changes of costume is kept busy throughout the evening. Some Broadway producer is missing a bet in not signing Miss Osterwald. She has a way with a song, a splendid flair for comedy and professional polish. As in last year's 'Count Me In,' she is a tower of strength to the musical. Ted Tiller plays Johnny Dooley and Eddie Cantor; he does both well. Bill Coleman's impression of W. C. Fields is a showstopper, and Barney Puck registers with a Bert Williams impression.

The score of musical numbers is a melodious blending of songs associated with Dowling's milestone on the stage and six original compositions by members of the student enrollment. They are 'Startling,' by Betty Healy and Bill Coleman; 'Yeah, Echo,' 'Shout Hooray,' 'Jeremiah' and 'Eddie's on His Way,' by Miss Healy, Mullen and Madden, and 'Somebody's Man,' by Margaret Linskie and Earle S. Bossey. Vocally the show finds its soloists in Elinor Oliver and Phyllis Schwartz, with Miss Linskie as specialty dancer.

In every respect 'Eddie the First' is Grade A college capers. It can go into the Catholic U. biographical album of musical comedy favorites, beside George M. Cohan and Joe Cook, previously glorified by the student thespians. *Arke.*

Marty May Replaces Ole Olsen in 'Sons'

Ole Olsen is leaving 'Sons o' Fun,' 46th Street, N. Y., this week and will be replaced by Marty May. Chic Johnson left the show several weeks ago. He's been replaced by Steve Olsen, brother of Ole.

When last reported Johnson was in western Canada, intent on shooting big bear. The O.&J. combo will rejoin in Hollywood, where Universal will start grinding out their 'Crazy House,' scheduled to be finished in 42 days.

'Fun' is slated to run through the summer, with O. & J. due back into the laugh revue in August.

Newark Legit Competish

Newark, May 11.

The Mosque theatre will open its summer legit season May 25, playing in direct opposition to the Adams, which will play summer stock starting early in June. Mosque legit will be handled by Bobette and Russell Mack, who operated the house last summer, and will be booked by Jules J. Leventhal. House will operate at prices scaled from 25c. to $1, slightly higher than last year. Opening show will be 'Claudia,' followed by Sylvia Sidney and Luther Adler in 'Jane Eyre.'

Town hasn't had two legit houses in simultaneous operation since 1932, when the Shubert (now the Adams) and the Broad were bucking each other. The Broad is now a chain grind filmery, but at various times during the last 10 years attempts have been made to reestablish the Shubert as a legit, efforts always winding up in the red. A. A. Adams bought the house three years ago, changed its name, and has since successfully operated on a band-film policy.

Inside Stuff—Legit

On the initial leg of what they plan to be a tour of the eastern coast, Jules J. Leventhal, Luther Adler and Sylvia Sidney combined last week to present the Helen Jerome adaptation of Charlotte Bronte's novel, 'Jane Eyre,' at the Windsor theatre, Bronx, New York. Leventhal is listed as the producer, and Adler and Miss Sidney as stars.

For the initial stands, the so-called 'subway circuit,' or theatres within the metropolitan New York area, 'Jane Eyre' should find fair response at the $1 top scale, but for those used to Broadway standards 'Jane' is a hoke drama that's slow, misdirected and likely to achieve a boxoffice value commensurate only with the names of the two stars. At the Windsor the boxoffice was practically sold out all through the May 4-9 performances.

Commissioned officers of junior grade may buy tickets to nearly all Broadway shows at half price when presenting slips issued at the Commodore hotel. Few men in the services take advantage of that privilege, but there are occasional lapses, women sometimes presenting the slips. In such instances the boxoffice inquires whether an officer will accompany them, with an affirmative answer being satisfactory. However, recently two women were stopped at the door with half-rate tickets. They were told to go to the boxoffice and get their money back.

Junior officers in getting tickets for a $4.40 show pay $2.40, tax being on actual amount charged. If accompanied by a civilian, the boxoffice may charge full-rate for the other ticket or halve the price, but must collect at least $2.40.

Louis Lurie, San Francisco showman, arrived in N. Y. for a visit last week and told showmen he wouldn't be surprised if Brock Pemberton were given the key to that city for his endeavors in readying Frisco's new Stage Door Canteen. Lurie said it was virtually a one-man job.

He kidded about Pemberton's lengthy stay in his (Lurie's) apartment on the Coast, which was supposed to be for a week or 10 days, but was extended 16 weeks. Lurie said there is a state law prohibiting the raising of rents or evictions for the duration, so he couldn't chase Pemberton out, even if he had wished to.

The lowdown on 'The Ballyhoo Boys' was given in a series of stories in the San Francisco Chronicle by Dwight Whitney, drama editor. Joe ('Flim-Flam') Flynn was described as a 'press agent for comedians who is a comedian himself,' and Dick Maney was listed as 'among the greatest living press agents.' Elmer Kenyon was described as having 'a quiet charm, a repose and gentility, an unostentatious but easy sense of humor and something of the suggestion of a college professor.' 'Like all good press agents,' said Whitney, 'Kenyon goes against everything which we might ordinarily expect a press agent to be.'

Broadway boxoffice men who sold admission tickets at the racetrack, but who walked in sympathy with the striking mutuel clerks union, went back on the job Monday (10) when the races switched to Belmont Park. They were out 26 days, or virtually the entire spring meeting at Jamaica.

The strike was a flop, and when the 190 strikers were invited to return, many accepted. Other unions participated but only briefly. It was expected the transfermen's union, whose men, truck horses and supplies, would also go out in sympathy but that did not happen.

Ads inserted in Pittsburgh newspapers last week for four local girls to serve as bridesmaids in revival of Anne Nichols' 'Abie's Irish Rose,' which opens at Nixon theatre, Pitt, next Monday (17), recalls original production of the Nichols hit in Smoky City 29 years ago, when similar advertisements were placed with the dailies. More than 1,000 girls showed up and half dozen were picked. One of them was a local high school girl, Natalie Moorehead, who later went on to achieve film stardom at the tag end of silent era and the early talkers.

Statements last week in 'Variety' regarding the financial setup of Jimmy Elliott's production of 'The First Million' are refuted by the young manager. Budget of $13,000 for the show was supplied by only four persons and no additional shares were offered to stagehands or others. The attorney for the venture did not accept a slice of the production in lieu of fee. After the presentation closed, $3,800, which had not been spent, was returned to the investors.

Naval Lieut. John Mason Brown, who is on leave as drama critic from the N. Y. World Telegram, has returned to town from London for a short stay. Lieut. Richard Lockridge, critic for the N. Y. Sun, similarly on leave and in the Navy, has completed an indoctrination course at Dartmouth College and will be assigned to duty. N. Y. Times critic Brooks Atkinson is still in Chungking, China. Richard Watts, Jr., critic for the Herald Tribune, is still in Ireland for the Office of War Information.

'Arsenic and Old Lace' split for April was $24,000. Most of the net was earned by the No. 1 company which is on tour, takings on the Coast being amazing, especially because the show played repeat dates. Road 'Arsenic' is booked until late next month, but it is planned to send the comedy on tour again in the fall. Broadway company is still profiting at the Fulton, where its stay is indefinite.

Up to now Gambols at the Lambs Club were held in the evening but the schedule was revised Sunday (9). Show started around 6:30 o'clock and ended at 8:30, so that actors appearing in Sunday performances could catch a snack and return to the theatres. After the Gambol members and guests had dinner.

Plays on Broadway

THREE'S A FAMILY

John Golden production, in association with John Pollock and Max Siegel, of three-act comedy (one scene), by Phoebe and Henry Ephron. Features Robert Burton, Ruth Weston, Ethel Owen, Katharine Bard; staged by Ephron; setting by Stewart Chaney; $3.30 top; opened at Longacre, N. Y., May 5, '43.

Sam Whitaker.....Robert Burton
Irma Dalrymple.....Ethel Owen
Adelaide.....Doro Merande
Kitty Mitchell.....Katharine Bard
Archie Whitaker.....Edwin Philips
Hazel (his wife).....Dorothy Gilchrist
Frances Whitaker.....Ruth Weston
Delivery Man.....Edmund Dorsay
Eugene Mitchell.....Francis De Sales
Two Moving Men.....Carl Judd, Earl McDonald
Another Maid.....Gee Gee James
A Girl.....Jean Bellows
Dr. Bartell.....William Wadsworth
Joe Franklin.....Richard Midgley
Marion Franklin.....Virginia Vass

This looks like a moderate money show, although, had the proper slicing been attended to prior to premiere, 'Three's a Family' (which opened out of town as 'The Home Front') might have joined the hit parade.

It is also the same comedy called 'Wife Takes a Child,' which opened and closed in Boston during the past winter. Rewriting changed the play considerably, and now it is plentifully dotted with gags. One of the funniest characters, that of an old doctor who is absent-minded and can't see much, has been built up. Originally there were no young wedded women about to have babies, but two have been added for laughs.

Story is that of a young wife, Kitty Mitchell, who returns to the home of her parents, bringing an infant. She has quarreled with her Eugene, who is in the Army, and she moves in with all the tot's trappings. Sam Whitaker doesn't work, but his wife, Frances, earns a good salary. They are the parents of Kitty and Archie, whose wife, Hazel, is becoming a mother and does, too, with the aid of old Doc Bartel.

The Whitakers' neat apartment is therefore, virtually turned into a maternity ward. First half of the play seems to have too much detail about infants and diapers. Indicated that the authors were inspired by the nation's rising birth rate since the start of the war. The Ephrons are parents, but what may seem funny to them is not necessarily comic to audiences.

Last half of the play rings the laugh meter bell, the old medico providing a goodly share. Pa Whitaker has gotten himself a job, and there is a comic discussion between Sam and his wife, who argues that by him staying at home they can fare better financially because of the income tax.

Those two parts are well handled by Robert Burton and Ruth Weston. Katharine Bard is Kitty, the fretful young matron and she turns in a good job. There are two funny maids, one played by Doro Merande and the other by Gee Gee James, a laugh-getting colored actress.

William Wadsworth is the doctor. He is 73 and this is probably the best role he has had in his stage career. Edith Owen plays a caustic, spinster sister and gets laughs. Edwin Phillips, as the son whose mate is having a child, also scores. *Ibee.*

SONS AND SOLDIERS

Max Reinhardt-Norman Bel Geddes-Richard Myers production of drama in three acts by Irwin Shaw; features Geraldine Fitzgerald, Stella Adler, Gregory Peck, Millard Mitchell, Herbert Rudley; staged by Max Reinhardt; settings by Norman Bel Geddes; opened at Morosco, N. Y., May 4, '43; $3.30 top ($4.40 opening).

John Tadlock.....Herbert Rudley
Victor Carnrick.....Millard Mitchell
Rebecca Tadlock.....Geraldine Fitzgerald
Andrew Tadlock.....Gregory Peck
Andrew Tadlock (as child).....Jack Willett
Dora Applegate (as child)..Joan McSweeney
Ernest Tadlock.....
Lincoln Graves.....Leonard Sues
Ernest Tadlock (as child).....Ted Donaldson
Matthew Graves.....Karl Malden
Marie.....Sara Lee Harris
Anthony.....Roderick Maybee
Miss Gillespie.....Martha Greenhouse
Mr. Leverhook.....William Beach
Mark Lowry.....Edward Forbes
Dora Applegate.....Audrey Long
Catherine Carnrick.....Stella Adler
Mailman.....Edward Nannary
Salesman.....Jesse White
Catherine's Escort.....Albert Bergh
Carol.....Phyllis Hill
Alice.....Harriet Jackson
Minister.....Royal Dana Tracy

The same difficulty that has plagued him before, the inability to sustain dramatic pitch through a full-length play, again defeats Irwin Shaw in 'Sons and Soldiers.' As in previous Shaw efforts, his newest work has flashes of bright and sensitive writing, and it is studded with actable parts. But it is scattered and at times uncontrolled, and some of its scenes are frankly embarrassing. It is a doubtful Broadway prospect.

The multi-scened story of 'Sons and Soldiers' supposes that a woman, about to have a baby in 1916, can see 25 years into the future. Despite the disillusionment, tragedy and suffering that lie ahead, she desides to go ahead and have the child even though the doctor says she has little chance to survive its birth.

Although the manner of its presentation is unconventional, this is a fairly usual theme. But instead of clarifying and emphasizing the dramatic elements of the story, the dream technique is only occasionally effective and is at times confusing.

Returning for her second part on Broadway, after clicking in several Hollywood pictures, Geraldine Fitzgerald gives easily her best performance to date on either stage or screen, at least in America. Hers is a tough part to play, spanning the 25 years from young womanhood to middle age, frequently involving quick transitions back and forth. But while she hasn't yet the star presence and authority that might partially carry the play, she gives a varied, relaxed and constantly believable and interesting performance. Not only is she a distinctly improved actress since she made her U. S. debut in the Orson Welles revival of 'Heartbreak House' in 1937-38, but Miss Fitzgerald is now plainly prospective star material.

The playing of the other featured principals is varied. Stella Adler seems tense and shaky as the family doctor's nympho wife, but Gregory Peck displays the same ease and boyish appeal that have previously made him a natural picture bet, though his playing lacks incisiveness. Millard Mitchell is excellent as the sardonic, wise doctor, but Herbert Rudley is unable to redeem the shoddy writing as the husband. Karl Malden and Leonard Sues are effective in supporting parts, while Ted Donaldson, Edward Nannary and Jesse White register in bits.

Probably some highly imaginative, unorthodox staging would have helped 'Sons and Soldiers,' but Max Reinhardt's direction is not only commonplace, but at times ponderous or too emphatic. Norman Bel Geddes' settings seem cumbersome. And whoever was responsible in the absence of Shaw, who is now in Africa as an Army private, should have cut the script in several places. The father's closing speech, in particular, is unfortunate.

An angle on the production of 'Sons and Soldiers' is the financial setup of the venture. Metro backed the presentation on a deal including the screen rights in advance, the price to be determined on a percentage of the legit gross. It's the first such deal in Broadway-Hollywood history and required a special okay from the Dramatists Guild. Although there is little chance for Metro to get back its legit investment, 'Sons and Soldiers' seems a fair bet for film adaptation. *Hobe.*

Could Be

Could it be that one of the biggest hit musicals of recent seasons has, after a long Broadway run, paid only 1½% profit to its backers?

Jeanne Cagney will be a permanent member of the Cambridge (Mass.) summer stock troupe, at least until the rejuvenated 'Inspector General' starts rehearsals.

The reason Myron McCormick almost missed a radio rehearsal last week was that he and Kay Loring were trying to dope out the string and chewing gum routine for salvaging her gold earring through the subway grating at 46th street and Sixth avenue, New York.

Edith Atwater will be leading lady at Elitch's Gardens this summer. Mary Mason may also be in the company, possibly to rest up after coaching hubby, Sgt. Carl Fisher, for an actor role in the 'This Is the Army' picture.

John Emery refused a run-of-the-play contract, so leaves 'Angel Street' the end of the month. Understudy Ferdi Hoffman succeeds him. Emery goes to the Coast unless wife Tamara Geva inks to terp at the Roxy.

Could be that Irene Sharaff, ace Broadway costume designer now under a breathless contract to Metro, is burning (and not from the Hollywood sun) at finding herself virtually an assistant to Madame Irene.

Scene designer Lem Ayres and director-writer Arthur Pierson don't share Orson Welles' pash for triple-threat contracts. Ayres had to battle Metro to keep from being a director, as the studio argued that only Cedric Gibbons could be billed as art director. Pierson, on a deal with Paramount, refused to sign until they deleted a clause in the contract designating him an actor as well as director-writer.

Now that Lem Ayres has gone to Metro, could it be Stewart Chaney who will design the production for the Danny Kaye picture for Goldwyn? Could be. *Sass.*

'Dough Girls' Still in the Chi Dough At $16,500, 'Ladies' 13G, 'Lives' 9½G

Chicago, May 11.

'The Doughgirls' is having a little difficulty selling out the matinees but still tops them all with receipts last week of $16,500. 'Good Night, Ladies' and 'Private Lives,' at the Blackstone and Erlanger theatres, respectively, are coasting along with nice weekly totals.

Estimates for Last Week

'The Doughgirls,' Selwyn (9th week) (1,000; $2.75). Matinees weak but evening business almost a sell-out; $16,500 last week.

'Good Night, Ladies,' Blackstone (56th week) (1,200; $2.75). Staying around $13,000.

'Maid in Ozarks,' Great Northern (36th week) (1,400; $2.75). Another terrific week, $10,500.

'Private Lives,' Erlanger (10th week) (1,300; $2.20). As run nears end has settled to around $9,500.

Nix 'Blithe Spirit' Plagiarism Suit

N. Y. Supreme Court Justice Sidney J. Bernstein yesterday (Tuesday) streamlined the 'common law' and without a trial discussed the injunction, damage and accounting action brought by John O. Hewitt, playwright, against Noel Coward and John C. Wilson over the idea on which 'Blithe Spirit,' Broadway and London stage hit, is based. Coward wrote 'Spirit' and Wilson produced it on Broadway. 'The device of determining sufficient similarity between two compositions has never been employed in a suit for infringement of common law copyright in the courts of this state, but it is a familiar procedure in the U. S. courts,' Justice Bernstein declared.

Common law, under which the suit was brought, would have required a lengthy trial before a judge and jury, but on consent of Hewitt, federal court procedure, under which the statutory federal copyright laws are decided, was adopted by Justice Bernstein in order to reach a speedy decision.

Hewitt alleged that 'Blithe Spirit' was based on his playlet 'Spirits' or 'Husband and Wives.'

'SHOW TIME' WOW 26G IN 12 HUB SHOWINGS

Boston, May 11.

That legit biz is here when the product is here, too, is the net impression from the windup of 'Show Time Saturday (8), which gave 12 performances in seven days to scrape the top possible take at the scale. Also doing plenty of business, although taken for something of a ride by the critics, is 'Dracula,' the Lugosi lugubre drawing them in from all over.

This week sees only one opening, 'Stage Door' debuting at the Copley Monday (10) under the Edward Gould banner. Prospects remain plenty lively, though, the latest additions to the already announced 'Kicked Upstairs,' 'Junior Miss' and 'Early to Bed' being 'Play's the Thing' and 'Ghost in Woodpile,' all teeing off before June 1.

Estimates for Last Week

'Candida,' Copley (1,231; $1.65). Finished bracing fortnight Saturday (8), drawing a commendable $2,900 or better on second session. 'Stage Door,' current, and the Copley looks like an institution now.

'Claudia,' Colonial (1,637; $1.65). Slowing to $8,000 on fifth, still considered remarkable. Show has made plenty here on this run, taking enough in the first two weeks to guarantee any off weeks, which never have developed. Last week current.

'Dracula,' Plymouth (1,350; $2.20). As corny a show as has been seen here in years, but a powerhouse just the same, drawing a nifty $9,000 on first week.

'Show Time,' Shubert (1,500; $2.75). Company worked its head off with 12 performances on final week, closing Sunday (9) with a nifty estimated $26,000 or better. Theatre dark this week and next is 'Early to Bed' following on the 24th.

'Army Show' 10G, Mont'l

Montreal, May 11.

'The Army Show,' playing this city four nights, May 4-7, at the 1,595-seater His Majesty's at $2.50 top, wowed the town with complete sell-outs every night for an estimated gross of $10,000.

'Kiss-Tell' Chi Co. Neat $7,500 in Buffalo Tryout

Buffalo, May 11.

George Abbott's second company of 'Kiss and Tell' punched out a hefty $7,500 gross at the Erlanger in three days at $2.75 top last week.

Engagement here was a warmup for the company prior to its Chicago run at the Harris theatre.

'PORGY' BOFFO $27,000, 'ARSENIC' 17G, FRISCO

San Francisco, May 11.

All shows reaped heavily last week.

Estimates for Last Week

'Porgy and Bess,' Curran (1,774; $3.30) (2d week). Second and last stanza of Civic Light Opera presentation hit sensational $27,000. 'Gypsy Baron' followed 'Porgy and Bess,' opening last night (10) in light opera series.

'Arsenic and Old Lace,' Geary (1,500; $2.20 week nights, $2.75 Saturday) (4th week). Biz boomed on final week of return engagement, sock $17,000.

'Born Happy,' Alcazar (1,300; $1.65 week night, $2.20 Friday and Saturday) (4th week). Near capacity $17,500.

Current Road Shows

(*May* 12-22)

'Abie's Irish Rose'—Nixon, Pittsburg (17-22).

'Arsenic and Old Lace' (1st Co.)—Biltmore, Los Angeles (12-22).

'Arsenic and Old Lace' (3d Co.)—Royal Alexandra, Toronto (17-22).

'Big Time' (vaude)—Mayan, Los Angeles (12-22).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (12-22).

'Born Happy' (vaude)—Alcazar, San Francisco (12-22).

'Claudia' (1st Co.)—Colonial, Boston (12-15); Bushnell Aud., Hartford (17-18); Court Sq., Springfield (19); Memorial Aud., Worcester (20); Klein Memorial Aud., Bridgeport (21-22).

'Claudia' (2d Co.)—Audubon, New York (12-16); Central, Passaic (18-22).

'Chocolate Soldier'—Univ. of Wyoming, Laramie (12); Lincoln, Cheyenne (13); Aud., Colorado Springs (14); City Aud., Pueblo (15); Aud., Denver (17-18); Municipal Aud., Kansas City, Mo. (20-22).

'Counterattack'—Windsor, Bronx (12-16); Flatbush, Brooklyn (18-22).

'Doughgirls' (2d Co.)—Selwyn, Chicago (12-22).

'Dracula'—Plymouth, Boston (12-15); Locust, Philadelphia (17-22).

'Eve of St. Mark' (2d Co.)—National, Washington (12-15); Walnut, Philadelphia (17-22).

Gilbert and Sullivan—Davidson, Milwaukee (12-15); Studebaker, Chicago (17-22).

'Good Night Ladies'—Blackstone, Chicago (12-22).

'Hey, Rookie'—Belasco, Los Angeles (12-15).

'Jane Eyre'—Flatbush, Brooklyn (12-16); Audubon, New York (18-22).

'Junior Miss' (3d Co.)—Lyceum, Minneapolis (12); Parkway, Madison (14-15); Colonial, Boston (17-22).

'Junior Miss' (2d Co.)—Cass, Detroit (12-22).

'Kicked Upstairs' (tryout)—Wilbur, Boston (17-22) (premiere).

'Kiss and Tell' (2d Co.)—Harris, Chicago (12-22).

'Life With Father' (2d Co.)—Geary, San Francisco (12-22).

'Maid in the Ozarks'—Great Northern, Chicago (12-22).

'Merry-Go-Rounders' (vaude)—Erlanger, Buffalo (12-15); National, Washington (17-22).

'Porgy and Bess'—Philharmonic Aud., Los Angeles (12-22).

'Private Lives'—Erlanger, Chicago (12-15); Lafayette, Detroit (17-22).

San Carlo Opera—Royal Alexandra, Toronto (12-15); Grand, London, Can. (17); Palace, Hamilton (18-19); Erlanger, Buffalo (20-22).

'Stage Door'—Copley, Boston (12-22).

'Student Prince'—Forrest, Philadelphia (12-22).

'The Play's the Thing'—Plymouth, Boston (17-22).

'Three Sisters'—Nixon, Pittsburgh (12-15); Erlanger, Chicago (17-22).

'Tobacco Road'—Locust, Philadelphia (12-15); Playhouse, Wilmington (17-22).

'Vinegar Tree'—Adams, Newark (18-22).

'You Can't Take It With You'—Wilson, Detroit (12-15); Davidson, Milwaukee (17-22).

San Carlo Opera $17,000, Disappoints in Pittsburgh

Pittsburgh, May 11.

San Carlo Opera Co. did all right last week at Nixon, getting around $17,000, but figure was somewhat disappointing considering way the engagement started out. First few performances, which grossed around $3,000 each, indicated a $22,000 week or more at least, but bottom fell out of biz down the home stretch and last few operas were presented to slim audiences. Believed responsible for the sharp drop was fact that right in middle of run big ads appeared in local dailies announcing week's engagement fortnight later at big Syria Mosque of Philadelphia La Scala Opera Co. with flock of names much more imposing than those in San Carlo lineup.

Fortune Gallo troupe played here at $2.75 and, incidentally, was represented locally by May Beegle, concert impresario, who is also sponsoring the La Scala run. She tried to push latter back several weeks in order to keep it from coming so close on heels of San Carlo, but couldn't arrange it. Nixon currently has 'Three Sisters,' which opened to advance sale of around $18,000, then gets revival of 'Abie's Irish Rose,' May 24 looks like dark week, with 'Merry-Go-Rounders,' the Henry Duffy vaude, coming in May 31.

'JR. MISS' $15,000 PACES DETROIT

Detroit, May 11.

Season here—which last year saw summer bridged—continues strong, with all three houses in operation and continuing their present runs.

'Junior Miss' at the Cass collected a strong estimated $15,000 in its first nine performances at a $2.75 top and is going a second week, with a third likely.

Fred Stone in 'You Can't Take It With You' dipped slightly in the fifth week at the Lafayette, with $8,000 tucked in at the $1.65 top. Show stays for this week before taking to the road, and will be followed at the Lafayette on Sunday, opening with a matinee, by Ruth Chatterton and Ralph Forbes in 'Private Lives.'

ZaSu Pitts and Kathryn Givney in 'The Bat' got off to a solid start in its initial week at the Wilson with approximately $13,000 at the $1.65 top. Show continues the policy of Henry Duffy's previous 'Merry-Go-Rounders' revue with a $2.20 Saturday night show. The old chiller is expected to run through four more weeks at the house.

'SISTERS' WOW $28,500 IN WEEK AT CLEVELAND

Cleveland, May 11.

According to the Hanna's harassed treasurer, Jerry Forstner, who ran out of pasteboards after the third performance, Katharine Cornell's 'Three Sisters' nearly could have doubled its take if it stayed another week.

All-star Chekhov revival rang up five sellouts out of its eight showings at $3.30 top, which registered a terrific estimated $28,500. Although there was heavy pressure from Cornell fans who wanted to buy standing room or extra chairs in aisles, fire-warden warned house it was no longer permissable since the Boston Cocoanut Grove disaster. Despite edict, 'Sisters' almost equaled the record local gross set by Helen Hayes' 'Victoria Regina' three years ago at same scale.

'Ravished Earth,' Chinese war documentary film, currently in for a fortnight. Fred Stone in 'Life With Father' following it for week of May 25 as one of season's final stage road shows.

Ballet Russe Healthy $8,900 in N. H. Weekend

New Haven, May 11.

Ballet Russe pranced in and out of town on a four-performance weekend (6-8) at the Shubert and departed with a healthy estimated $8,900 at $2.75 top that included standee biz.

Next is repeat stand of 'Claudia' in for a first half May 24-26.

Sunday band-vaude policy here is skedded through June 15, but hot weather, minus cooling equipment, may change that.

Shows in Rehearsal

'The Doughgirls' (3rd co., Coast)—Max Gordon.

'Early To Bed'—Kollmar, Bloomingdale.

'Kicked Upstairs'—Chandler, Gerken.

'Abie's Irish Rose' (road)—Frank McCoy.

B'way Slips, but 'Skin' Ups to $18,700 After Pulitzer Prize, 'Soldiers' 7½G In 7, Doubtful; 'Family' Looks Okay

Broadway attendance dipped last week following the upward surge during Easter week. However, profitable business continued among the list. 'The Skin of Our Teeth' improved after winning the Pulitzer prize. Two shows are shutting down this week. First warm spell nicked Saturday matinee takings.

Two arrivals last week, 'Sons and Soldiers' and 'Three's a Family.' Latter, a laugh play, appears to have a fair chance.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (74th week) (D-780; $3.30). Went off, but still all right at slightly more than $8,000; intention is to stick into warm weather.

'Arsenic and Old Lace,' Fulton (120th week) (CD-893; $3.30.) Slipped to $8,500, a drop somewhat more than average last week; however, still makes okay profit at the level.

'Blithe Spirit,' Booth (78th week) (CD-712; $3.30). Eased off to around $9,000; will suspend June 5, and is due to relight late in summer prior to road tour.

'By Jupiter,' Shubert (49th week) (M-1,325; $4.40). Around $21,000; Ray Bolger leaves show June 5, but whether he will be replaced or if show will suspend is yet to be decided.

'Dark Eyes,' Belasco (16th week) (CD-1,000; $3.30). Around $10,500, about $1,000 under holiday week; cast withdrawal here, too, soon; James Rennie probably replacing Jay Fassett; whether show will go into summer not certain.

'Harriet,' Miller (10th week) (D-940; $3.85). Very close to $18,500 again for straight-play topper; some talk of a six-week layoff during heat period, but not definite; house has one of the best cooling systems.

'Janie,' Playhouse (35th week) (C-865; $3.30). Looks like this one will essay the summer; business, around $8,000, appears to be satisfactory; two extra matinees sent gross up Easter week.

'Junior Miss,' Majestic (79th week) (CD-1,715; $2.20). Dipped more than most others, takings being around $9,000; intention is to stick well into summer.

'Kiss and Tell,' Biltmore (7th week) (C-991; $3.30). One of Broadway's top laugh plays, and should sell out indefinitely; capacity gait, with gross virtually $17,500.

'Life With Father,' Empire (181st week) (CD-1,062; $3.30). Harry Bannister replaced Howard Lindsay, and Muriel Kirkland soon goes in for Dorothy Stickney, but run leader will go through summer; quoted at $11,300, natural dip after holiday going.

'Oklahoma,' St. James (6th week) (O-1,520; $4.40). Other shows may be highly favored, but nothing equals ticket demand of this click; standees always; $30,000.

'Rosalinda,' 44th St. (28th week) (O-1,357; $3.30). Not much affected last week, when gross was close to $25,000; moves to Imperial in two weeks.

'Skin of Our Teeth,' Plymouth (25th week) (CD-1,075; $3.85). Quoted around $18,700; among few shows that improved; Pulitzer award explains jump.

'Something for the Boys,' Alvin (17th week) (M-1,375; $4.40). New musicals have not affected pace of this earlier success, and the gross again not far from $32,000.

'Sons and Soldiers,' Morosco (4)-939; $3.30). Divided notices with doubtful indications; first seven performances, takings were approximately $7,500.

'Sons o' Fun,' 46th St. (66th week) (R-1,347; $4.40). Dropped like most others, with takings approximating $23,600; due through summer.

'Star and Garter,' Music Box (46th week) (R-991; $4.40). Sunday business helped run revue hold its own, takings approaching the $22,000 mark again.

'Stars on Ice,' Center (R-3,000; $1.65). Suspends Saturday (15), when skating revue will have completed a run of 44 weeks; rated around $24,000; due to resume late in June (24). San Carlo Opera Co. comes in for limited period during interlude.

'The Doughgirls,' Lyceum (19th week) (C-997; $3.30). Steadily grossing $17,000, all house will hold for eight performances.

'The Eve of St. Mark,' Cort (31st week) (D-1,064; $3.30). Dropped about $1,500, takings dipping under $10,000 but still a chance for summer holdover.

'The Patriots,' National (14th week) (D-1,162; $3.30). Dipped about $1,500, gross being $14,500; critics prize play will at least enter summer period.

'Three's a Family,' Longacre (F-1,016; $3.30). Drew divided opinions but new laugh play did fairly well after mid-week debut, and may climb; better indication this week; $5,000 first five performances.

'Tomorrow the World,' Barrymore (4th week) (D-1,104; $3.30). Another exception; went close to $16,900 even with a couple of theatre parties; looks definitely set for run.

'Uncle Harry,' Hudson (50th week) (D-1,214; $3.30). Last three weeks announced; will achieve the goal of topping a year's stay; $7,500 estimated; about even break.

'Ziegfeld Follies,' Winter Garden (6th week) (R-1,519; $4.40). Getting top money, with takings quoted over $41,000; certain into next season.

Repeats

'Lady in the Dark,' Broadway (M-1,104; $2.75). Final and 10th week of return date; around $26,000; repeat date made slim profit because of high operating expense; jumps to San Francisco.

'The Corn Is Green,' Beck (1st week) (D-1,214; $2.20). Got fair business first week of return date; around $9,000; should do better this week, which includes Sunday (9).

Revival

'Counsellor-at-Law,' Royale (23d week) (D-1,047; $3.30). Claimed to approximate $12,000, very good for run revival.

'Student Prince' $23,000 in Philly

Philadelphia, May 11.

All three Philly legit houses were lighted last week, with 'The Student Prince' highlighting the biz in its second of four weeks at the Forrest. The Romberg-Donnelly operetta crashed through to a sturdy $23,000 in its second stanza, and is expected to hold that pace during its final fortnight.

'Tobacco Road,' making its 11th visit here and its second this season, did an okay $9,000 with a $1.50 top in the first of two weeks at the Locust. Maurice Schwartz and his Yiddish Art Theatre reported good profit at the Walnut. Last-named house is dark this week, but reopens next Monday with Theatre Guild's production of 'The Eve of St. Mark' as an ATS subscription play (fourth of the 1942-43 season, leaving Guild probably owing subscribers two). Maxwell Anderson play is in for two weeks. Also Monday will be a revival of 'Dracula,' with Bela Lugosi featured. It will play two weeks at the Locust.

Estimates for Last Week

'Student Prince,' Forrest (2d week) (1,800; $2.85). Latest revival of perennial operetta favorite still hitting on all cylinders. Has two more weeks to run. Last week, $23,000.

'Tobacco Road,' Locust (1st week) (1,600; $1.50). Eleventh visit here and second time this season; still getting good attendance; $9,000. 'Dracula' revival next Monday.

Yiddish Art Theatre, Walnut (one week only) (1,700; $1.50). Maurice Schwartz in Yiddish play, 'Kiddush Hashem,' okay with $11,000. 'Eve of St. Mark' next Monday.

'ST. MARK' NEAT $20,000 IN D. C. SUBSCRIPTION

Washington, May 11.

Maxwell Anderson's 'Eve of St. Mark' road company clocked estimated $20,000 in its first eight performances of a fortnight's engagement at the National theatre under the auspices of the American Theatre Society and Theatre Guild. Without the reduced subscription admissions the gross would have been $23,000. Original company showed here in January for the 'command performance' in connection with the President's Birthday ball.

With the upswing at the boxoffice it now seems certain that this E street house will remain open all summer. Underlined is the two-a-day vaudeville show, 'Merry Makers' (called 'Merry-Go-Rounders' originally) at $2 top, followed by the return engagement of 'The Doughgirls' for a fortnight. Max Gordon has scaled the house at $2.75 for the first 10 rows in the orchestra, which many regard as a mistake in view of the trend toward the $2 top in this area.

Boston Opera, With G-S, $11,000 in Twin Cities

Minneapolis, May 11.

Playing Gilbert and Sullivan operas, the Boston Opera Co. pulled a good $9,000 for three nights and a matinee at $2.75 top into the 2,200-seat Lyceum last week. 'The Mikado,' opening offering, drew by far the largest attendance.

In St. Paul same company grossed a light $2,000 for two nights and matinee at same scale.

OBITUARIES

BEN ROEDER

Ben Roeder, 77, who was connected with the late David Belasco, died in New York May 4.

Further details in legit section.

WILLIAM J. SLOCUM

William J. Slocum, 59, sports writer, editor on New York newspapers for 30 years and, of late, supervisor of minor and major league baseball broadcasts for General Mills, Inc., died in New York, May 6. He had been a radio sports commentator and had always been interested in the spreading of baseball news through this medium.

Slocum at various times had been a sports writer with the New York Sun, New York Times assistant sports editor; Herald Tribune sports editor, and American sports editor. He became associated with General Mills in 1938. One of the organizers of the Baseball Writers Assn. of America, he was one of the founders of the New York chapter.

Survived by four sons, William J. Slocum, director of special events for the Columbia Broadcasting System; John F. Slocum, in the publicity department of 20th-Fox; Sgt. Charles E. Slocum, U. S. Army, and Frank E. Slocum, still in school.

URSULINE McINTOSH

Ursuline McIntosh, 23, wife of David McIntosh and for a number of years performer in Wallace Brothers circus, died April 30 at Charlotte, N. C., from injuries suffered during a rehearsal.

Mrs. McIntosh was an equestrienne and also took part in an elephant act.

The McIntoshes had been with the circus several years.

JOHN ELGEN POOR

Pvt. John Elgen Poor, 22, former announcer-singer for WHBQ in Memphis, was killed May 1 when an Army jeep which he was driving overturned in Naples, Fla.

Singer with the Memphis Open Air Theatre and radio station before entering the Army air forces, radio division, in October. Poor had been transferred to his new post the day before the final accident.

Surviving are his widow, the former Dickie Moss, dancer, and his parents.

Burial was in Memphis.

ROBERT T. HAINES

Robert T. Haines, 75, actor, producer and director, died in New York, May 6. He had served as assistant to the executive secretary of Equity and was a member of the Equity council for 12 years.

Haines had been closely connected with the theatre for 40 years. His first New York hit was 'The Palace of the King,' which starred Viola Allen. He later appeared with Nazimova, Mrs. Fiske, Grace George, Blanche Bates, Olga Nethersole and Frances Starr.

Haines authored several plays and produced, managed, and directed sketches for Mary Boland, Pauline Lord, Grant Mitchell and Jacob Ben-Ami. He appeared in many pictures and, in recent years, had been in radio. He had been a member of The Lambs and The Players.

Survived by widow, brother and sister.

SONIA SEROVA

Sonia Serova, former ballet mistress and dance stager for musical productions, died in High Bridge, N. J., May 9. The widow of Veronine Vestoff, for years Pavlowa's ballet master, she had conducted a dance studio in Steinway Hall, N. Y., until recently.

Mme. Serova had created dance numbers for a number of musicals and was the first solo dancer at the Pan-American Exposition in San Francisco. She had supervised the ice ballets and exhibition numbers of the annual Madison Square Garden carnival of the Skating Club of New York for many years and had been ballet mistress at the Strand theatre, Brooklyn, for three years.

Survived by daughter and brother.

LOUIS HELLBORN

Louis Hellborn, 46, regional publicity director for M-G in the Omaha and Des Moines territories, died in a Des Moines hospital after suffering a heart attack while driving his car.

Hellborn was for years manager of the Orpheum, Denver, where his home was, until the place was torn down, and for a time was manager of the new theatre. His first theatre job was with the old Orpheum when it was strictly a vaude house. He managed a theatre in Memphis and also operated the Denham and Broadway in Denver for several years. He belonged to Rotary and was a Mason.

Survived by two sisters and three brothers.

A. J. MAY

A. J. May, 75, who mixed stage acting with seafaring for many years, died at Halifax, N. S., April 27. He had returned to the sea at the start of the present war, and transferred from the merchant marine to the Royal Canadian Navy, with rank of lieutenant commander and membership on a naval inquiry board.

Early in the war, he brought a German steamship across the Atlantic to Canada, as a captured prize.

On the legit stage, he had appeared in original production casts in New York and Boston, and had toured the U. S. and Canada wih road companies

DOLLY KEMPER

Dolly Kemper, 52, in private life Mrs. William T. Keogh, died in Center Moriches, L. I., May 8. Her husband, William T. Keogh, was a member of the producing firm of Davis and Keogh.

Miss Kemper started her career 40 years ago and became a star in melodramas in pop-priced nabe legit theatres in N. Y., but never appeared on Broadway. She was in 'Child Wife,' 'Gypsy Girl' and 'Sweet Molly, Oh.' In 'Child Wife' there appeared with her one Gladys Smith, who later became famous as Mary Pickford.

Survived by husband and son.

IN LOVING MEMORY

GEORGE M. BRENNAN

Who Left Us May 16, 1941

SISTER LILLA

AUGUST DREYER

August (Gus) Dreyer) 68, an attorney well known in theatrical circles, died at his home in N. Y. Monday (10). He gave up practice to go upon the bench, serving as magistrate for 14 years, retiring in 1940.

During the period when he was active as an attorney the William Morris agency was among his clients. He also figured in many cases relative to vaudeville when the White Rats and Keith-Albee interests were warring. Funeral services will be held at 1 p.m. today (12) at the Riverside funeral parlors.

CHARLES H. BROWN

Charles H. Brown, 76, veteran liberist and legit manager, died at Sharon, Conn., May 4.

Brown's introduction to show business was as a librettist, collaborating with various composers in musicals that were produced at the Park theatre, Phil., by Fred G. Nixon-Nirdlinger. Later he was on advance agent of Shubert shows.

For nearly 20 years before his retirement in 1936 the deceased managed Walker Whiteside on his trans-continental tours. He was a member of the Friars club.

Survived by widow, two sons and a daughter.

WILLIAM ROBERT WEBB

William Robert Webb, 55, director of Kodak, Ltd., collapsed and died April 16, in London.

Webb, who was born in the U. S., was in line for the managing directorship of Kodak upon the retirement of Ernest Blake. Formerly general European manager for Kodak, he had also headed its interests in Germany.

Widow, living in England, and a son and daughter, in the States, survive him.

GEORGE MUNSHULL

George Munshull, 88, theatrical manager, died in London, April 16. Formerly an actor, he turned to producing and staged many shows including pantomimes, into which he introduced Harry Lauder, Mark Sheridan, Wilkie Bard and Will Fyffe.

For many years the deceased was managing-director of Howard & Wyndham, Ltd., also managing director of Robert Arthur, Ltd., and was four years manager for George Edwards at the Gaiety, London.

Survived by his widow.

JOSE LUIS MAYRAL

Jose Luis Mayral, 52, Spanish playwright, died at his home in Mexico City April 29 after a long illness. At the time of his death, two of his comedies were doubleheading at the Teatro Ideal, Mexico City.

Burial was in Mexico City under auspices of the Mexican National Dramatists Assn. and Actors Federation.

KEITH B. LYDIARD

Keith B. Lydiard, 35, account executive with the Alan B. Sanger Advertising Agency, died in New York, Saturday (8), after a short illness. Prior to his last post, he was associated with the Fred Glen Small Advertising Agency as an account executive, and in 1941 was president of the Industrial Advertising Association of New York.

Surviving is a widow, mother, brother and a sister.

CHARLES BOWSER

Charles Bowser, 42, city manager of Fox Westcoast in Long Beach, Calif., died there suddenly May 10. He had recently been given an honorable discharge from the Army and took on the theatre job only a few days ago.

Mother and brother, George Bowser, manager of Westcoast Southern California Division, survive.

HENRY DIXON

Henry Dixon, 72, actor and former burlesque producer, died May 3 in Hollywood following a short illness. In vaude he teamed with Lou Anger in a Dutch comedy act and later produced shows on the Columbia wheel.

Dixon's last chore as a producer was for I. H. Herk on the Mutual circuit. He settled in Hollywood and played character roles in films.

WADE BOTELER

Wade Boteler, 52, veteran character actor in pictures, died suddenly of a heart attack in Hollywood May 7. He started in films 25 years ago after playing dramatic parts in stock and road troupes. He had been active up to his passing, having last week completed work in pictures at Columbia and Universal. He leaves a widow, a daughter and three sons.

HERMAN HALLER

Herman Haller, 71, millionaire producer of musical comedies and the 'Ziegfeld of Germany' in pre-Hitler days, died in London May 7.

Haller imported talent from all parts of the world and had produced the continent's most lavish revues. At one time Ziegfeld and he considered exchanging their revues.

GEORGE DEWEY RINGER

George Dewey Ringer, 44, associated with Harry Popkin in the operation of the Popkin-Ringer theatre chain, died Monday (10) in Hollywood, he was studio cameraman before becoming exhibitor. He was brother-in-law of Abe Gore, veteran theatre operator. Survived by two sons.

WILLIAM J. BROWN

William John Brown, owner of the Temple theatre, the first nickelodeon in McKees Rocks, Pa., died at his home there last week. He was 62. A son, H. Jack Brown, is president of the McKees Rocks borough council.

GEORGE PHILLIPS

George Phillips, 68, one of few remaining oldtime showmen in South Africa, died recently in Cape Town.

He was on staff of African Theatres for 30 years and before that was in show business some years.

HARRY CLAFF

Harry Claff, 63, veteran vaudevillian in England, died May 8 in London. He was head of the 'Water Rats' in Great Britain for many years.

SAMUEL TILKIN

Samuel Tilkin, trombone player with the New York Philharmonic Symphony orchestra for 24 years, died in New York. He retired in 1928.

ABE FLUM

Abe Flum, 61, at one time the proprietor of the old Grand Opera House, N. Y., died in New York, May 7.

HELEN TAYLOR

Helen Taylor, songwriter, died at her London home, April 18. Had written many ballads, best known of which were 'I Passed By Your Window' and 'Songs of the Fair.'

Mrs. Andrew Clarke, wife of a radio commentator, died in Toronto, May 5.

Tom Walker, 60, father of Don Walker, musical comedy arranger, was drowned in New Hope, Pa., May 4.

Mother, 81, of Tommy James, owner of the Comet, Strand and Douglas theatres in St. Louis, died at her St. Louis home.

Hardey Judell, 25, son of Ben Judell, film producer, was killed May 5 by an explosion in a munitions plant in Azusa, Cal.

20th-Fox Again Eyeing 'Outlaw' for Release

Originally slated to nationally release the picture, but later dropping such plans when censorship trouble developed, 20th-Fox has re-entered the picture as the likely distributor of 'The Outlaw,' Howard Hughes' controversial production, following the reshooting of some scenes and minor cutting. R. M. Savini, president of Astor Pictures, indie distributor and personal representative on 'Outlaw' for Hughes, stated yesterday (Tuesday) before leaving for Chicago that 20th-Fox is again interested in having the film. It was screened for a small group of 20th executives Monday afternoon (10).

'Outlaw' opened some time back in San Francisco under Hughes' management, and is slated, according to Savini, to open May 30 at the Downtown, Detroit, which Hughes recently purchased from a local bank.

'4 FREEDOMS' BOND SHOW

Washington, May 11.

Treasury Department's 'Four Freedoms' bond show, featuring live talent and Norman Rockwell art, opens at Rockefeller Center, N. Y., on May 14 for a 10-day run, and goes on to Philly.

Show wound up here last week after raising more than $1,000,000 on bonds.

MARRIAGES

Alma Drake to Claude Fallehy, in Reno, May 2. Bride is chorister at Copacabana, San Francisco.

Helen La Grande to Aviation Cadet John Ellwood Zimmerman, May 8, at Coleman, Tex. Bride's father is Frank La Grande, a Paramount executive.

Palestine Mitchell and Pvt. Herbert W. Mitchell, Ozark, Ala., April 5. Bride was former vocalist with George Olsen orch. Groom is in Army at Camp Gordon.

Elizabeth Harral to Maj. Henry Fisk Carlton, three weeks ago in Cleveland. He's a former radio, legit and film writer and ex-president of the Radio Writers Guild, serving with the Office of Flying Safety, of the Army Air Forces.

Virginia Lee Gasst to Lt. Roger B. Doulens, April 24, in Conway, S. C. Groom, former radio publicity man, is public relations officer at Camp Davis, N. C.

BIRTHS

Mr. and Mrs. Jay Whittridge, daughter, in Los Angeles, April 30. Father is a film editor at RKO.

Mr. and Mrs. Bob Ballantine, daughter, in Chicago, May 3. Father is on the NBC National Barn Dance.

Mr. and Mrs. Fred Brisson, son, in Hollywood, May 7. Mother is film actress Rosalind Russell; father, a former actor's agent, is a captain in the Army and the son of former musical comedy star, Carl Brisson.

Mr. and Mrs. Clifford Goodman, daughter, May 2, in Memphis. Father is assistant commercial manager of Station WMC, Memphis.

Mr. and Mrs. Merwyn McCabe, son, in San Francisco, April 28. Father is an account exec at KFRC, Frisco.

Mr. and Mrs. Jimmy Turner, son, in San Francisco, April 17. Father is violinist and vocalist with Dick Foye's orch, Frisco.

Mr. and Mrs. Billy Grant, daughter, in San Francisco, April 27. Father is comedian.

Mr. and Mrs. Ramon Reachi, daughter, in Mexico City, May 8. Parents formerly Ramon and Renita, ballroom team; father is now an actor's agent in Mexico City.

Mr. and Mrs. George Corey, girl, May 2 in New York. Mother conducts 'Women and the War' program over WQXR, N. Y.

Mr. and Mrs. Earl Rettig, twin sons, May 10 in Hollywood. Father is producer for Mark Hellinger's RKO unit.

House Reviews

Continued from page 23

ORPHEUM, L. A.

show with neat arrangement of 'I've Got You Under My Skin.' Jane Slater, tap dancer, is on first for warmup with straight stepping, followed by nifty foot work with taps a la rhumba time and closing with patriotic flourish to accompaniment of medley of service tunes. Well received. The Lime Trio is good addition to bill, selling their clowning with one member as a rag doll. Latter is a flexible human who is twisted into almost unbelievable positions and went over big. Seiler and Seabold pull some fast chatter and a routine on elongated and semi-circular ski affairs that gets results.

KEITH'S, INDPLS.

Indianapolis, May 8.

Shirley Deane, Happy Harrison's Comedy Circus, 3 Little Sisters, Randy Brown, Anthony, Allen & Hodge, Dr. Korda RaMayne, Ed Resener House Orch; 'Laugh Your Blues Away' (Col).

Keith's is back on the vaudeville beam with a crowd pleaser after two weeks of unit shows. The new bill is light on the comedy side, always the merchandise most in demand at the house, but makes up for it with plenty of strong novelty appeal. The bucking, biting mule of Happy Harrison's comedy circus is the biggest laugh getter of the program, while the educated dogs and ponies in the act delight the kids with their fancy didoes. A dog that does a side-twisting somersault is the smartest of the acrobatic canines.

Shirley Deane serves up the glamour in a tasty dish of popular songs, delivered in a different style that would sell without the Hollywood build-up. She's a hard-working gal, giving them 'Mr. 5 by 5,' 'Wrong,' 'As Time Goes By,' 'Remember Pearl Harbor,' and the 'Hirohito, Hitler and Mussolini' parody on 'Three Little Sisters' in her well-paced turn. An acrobatic act called Three Little Sisters offers a snappy routine of cartwheels and flip-overs. Anthony, Allen & Hodge, dancers, combine regular ballroom numbers with some comic ideas of their own.

Randy Brown, a one-man novelty, makes an art of the kid pastime of bouncing balls attached to paddles by rubber strings. He bounces three of them right into his mouth. For a clincher, he handles four balls and paddles at the same time.

The bill is opened by Dr. Korda RaMayne, a 'mentalist,' who gets plenty of time to read minds and answer questions from the audience without breaking the continuity of the show. He's a smooth worker with a dignified manner. Biz was fair at opening. *Corb.*

EMBASSY, N. Y.

(NEWSREELS)

Captured official Jap films of the attack upon Pearl Harbor and the Philippines, which have an enraging effect upon an audience, causing hisses here, highlight the current week's program of newsreel material. Though the print, made available to all newsreel companies, is somewhat blurred and jumpy, the footage gives a sufficiently shocking picture of the stab in the back our country received.

In addition to shots of the takeoff of planes from a Jap carrier and bombing of Pearl Harbor as well as points in the Philippines on Dec. 7, 1941, the captured film includes surrender of American soldiers at Corregidor, including a glimpse of Gen. Wainwright. Tacked to the Jap clip is one of pictures of our troops and a few words from President Roosevelt on the demands of the war.

Other war stuff includes a graphic attack upon a convoy, testing of captured enemy guns, advances of the Allies in Tunisia with Italian prisoners rounded up, fliers who were lost in the jungles 10 months, various training activities here and overseas, and the reading by Henry Morgenthau, Jr., of a message he received from Gen. Kai-shek on Jap atrocities. The message bears on the killing of American fliers by the buck-toothers and the wiping out of a small Chinese village.

The mine strike situation is covered as an 'extra' by Paramount. What F. D. R. has to say, taken from his speech of Sunday night (2), receives plaudits here, while what John L. Lewis mouths gets hisses.

Among miscellaneous clips is one of Joe E. Browne entertaining troops in New Guinea. Lew Lehr is on the show this week with some monks that get laughs.

H. V. Kaltenborn, as usual, expatiates on questions left by patrons, while Fulton Lewis, Jr., appearing for the second time on the Ringside Seat chat, discusses the meat situation. Rounding out are a James A. FitzPatrick Traveltalk (M-G) and a government short, 'Mission Accomplished,' which deals with flying fortresses and packs a lot of interest. *Char.*

Broadway

Charlie Moskowitz, Loew's v.p., back from Florida.

MCA's Lew Wasserman back to the Coast later this week.

Jay Paley left with Joe Schenck for the Coast Friday (7).

Ben Boyar and wife celebrated their 23d anniversary last Thursday (6).

Joan Caulfield, ingenue in 'Kiss and Tell' (Biltmore), elevated to feature billing.

'Socker' Coe, MPPDA general counsel, back from brief visit to former home in Florida.

Maria Sermolino, one of the backers of 'Tomorrow the World,' is an associate editor of Life.

George B. Clifton, formerly UA treasurer, is now v.p. of the Country Trust Co., White Plains.

Rufus LeMaire burned at Georgie Jessel's references to him in the latter's autobiog, 'So Help Me.'

Bette Davis in town to see the shows before embarking for a visit to her home at Sugar Hills, N. H.

Broadway Ass'n celebrated 32nd anni with luncheon at Hotel Astor on Monday (10). Prez Bob Christenberry presided.

Ray Bolger's physical foldo seemed inevitable, according to his intimates, in view of the manifold benefits which the 'By Jupiter' star undertook.

Par talking to Orson Welles to do the narration for 'Victory of Stalingrad,' just acquired for distribution. Pic made in Russia by Soviet war photogs.

Ben Piazza, RKO talent head, o.o.ing Broadway talent for the Kay Kyser musical film, heads back for the studio next weekend.

Arlene Wolf, who was named as one of the alternatives for the three Pulitzer traveling scholarships for 1943, was a Broadway press agent at one time.

American Theatre Wing to sponsor series of tea dances for WAACS, WAVES, SPARS and Marines, first being held Sunday (16) at the Roosevelt hotel.

Joe Moskowitz plans to stay at the 20th studios an additional two weeks or more, huddling on story and production problems, before returning to New York.

Saroula (Mrs. Spyros) Skouras, a member of the kitchen crew at the Stage Door Canteen, makes it a habit to bring a big cake to the Canteen every day she's on.

First dinner-dance of the newly-formed 20th Century-Fox Family Club at the Astor hotel last night (Tuesday) was attended by 600 members and their friends.

Eddie Buzzell back to Metro and Hollywood this weekend after a fast fortnight catching up with the new shows. Picked up a cold which he's taking back with him to the Coast.

Nicholas Napoli, Artkino Pictures prexy, off to the Coast Monday (10) for huddles at Paramount studio on 'Victory at Stalingrad,' which Par has taken over for distribution in U. S.

Mary Dowell, alias 'Stuttering Sam,' showgirl at Diamond Horseshoe, signed by Warners as a screenwriter, and slated to leave for Hollywood May 26 to do a chorus girl yarn.

Vincent Sheean's references to Maxine Eilliott in his 'Between the Thunder and the Sun' book has created interest in a biog on the actress. Sheean was her nephew-in-law by marriage.

Group of N. Y. exhibs hosting Edward Schnitzer and Sam Lefkowitz at Waldorf Friday (14). Schnitzer recently appointed UA western division manager, with Lefkowitz stepping up as district manager.

Pittsburgh

By Hal Cohen

Zack Harris in town ahead of Col's 'More the Merrier.'

Variety Club Canteen has passed the 75,000-mark in attendance.

Tech drama grad Barbara Burns Coast-bound to try her luck in pix.

Lee Simmons, forced to cut nitery engagement short for an USO tour.

Frank Cruickshank, veteran agent, in town ahead of 'Abie's Irish Rose.'

Mrs. Dave Broudy recovering from serious illness and able to sit up now.

Nitery owners Al Mercur and Etzi Covato both on talent prowls in the mid-west.

Anne Nichols due in Monday (17) for Nixon opening of her 'Abie's Irish Rose' revival.

Marty Burnetts (he's the Penn manager) have just adopted six-month-old girl.

Judy Kayne lost five men in her band to Uncle Sam during recent engagement at Vogue Terrace.

Balconades, on Route 51, has reopened with Eddie Faye's orchestra after three-month shutdown.

Claire Ray, who has line at Nixon Cafe and also dances in it, a sister of Dick Barstow, Chi terp stager.

Sonny Miller, former co-operator of Boogie Woogie nitery, has opened modern cocktail lounge downtown.

Jimmy Balmer got back from tour with 'Icecapades' just in time for son's graduation from Carnegie Tech.

Norma Shea, local dancer last with Benny Davis' Frolics Club show, and Dave Langworthy will be married in June.

LaScala Opera Company plays week of repertory at Mosque just a fortnight after San Carlo's run at Nixon.

Jimmy Moores—he's the Sun-Tele reporter—have named new arrival Frank Harris Moore, after infant's grandfather.

Joe Blowitz, Manor manager, a grandpop again with arrival of second child for Bill Blowitz, of Par's Coast publicity staff.

St. Louis

By Sam X. Hurst

Joe Winters is maestro at the Shubert, where weekend stage shows are presented.

The Y.M.H.A.-Y.W.H.A. prepping a 600-seat theatre atop the building in the west end.

Jimmy Winn, UA manager in New York, getting lowdown for handling of 'Burlesque' and 'Stagedoor Canteen.'

Jack Shea, former house manager for Harry Koplar, now attached to the local office of the Auto License Bureau.

Advance sale for 25th season of alfresco entertainment in the Forest Park playhouse has passed the $100,000 mark.

Mahlon B. Wallace, Jr., has replaced Max Koenigsberg on the board of directors of the Municipal Theatre Ass'n.

Two new bills providing for additional safety in niteries, flicker houses, etc., introduced in the Board of Aldermen. One bans smoking.

San Francisco

Richelieu Casino reopening set for May 19.

Tom Rasovich, of KFRC engineering department, commissioned second looey in Army Signal Corps.

Sam Rosey, formerly an agent in his own right, has stepped in as manager of local MCA booking office.

Henry Grant, m.c. at Music Box, nitery, has hit the air waves on KPO and Pacific net of NBC, as a warbler.

Chamber of Commerce threw luncheon at Bohemian Club as welcome to city of Don Searle, new KGO general manager.

Ann Director, KQW publicity manager, hopped down to Carmel for a week, with Hermina Girson, her assistant, taking over.

Bucks County, Pa.

Courtney (Admiral) Burr working on new musical at his New Hope house, which he leased last winter.

Sam and Bella Spewack have put their 100-acre farm on the block. Sam plans to take overseas duty with OWI firm unit shortly.

Kenyon Nicholson commuting from his Raven Rock farm to Washington to confer with Red Cross officials on heading amusement division in North Africa.

New Hope's leading eatery, Tow Path Inn, shuttered for duration. Manager Henrietta Cunningham figures steaks too costly, help too scarce to break even.

Playhouse parking lot to become town playground June 15 under supervision of Recreation Center. Playhouse to operate again at Bellevue-Stratford hotel in Philly under direction of Theron Bamberger. Dick Skinner is his general manager. Mid-June premiere slated in Philly.

War Gag Curb

Continued from page 1

OPA, instead of directing the blame at the enemy, only serves to create a false impression in the minds of the people and adds to the confusion.

Behind the move to eliminate in the future all the gags that direct responsibility for rationing on OPA is the Non-Sectarian Anti-Nazi League of America, which points particularly to radio and vaudeville artists as the chief abusers. James Sheldon, director of the league, is initiating overtures to the American Guild of Radio Artists, American Guild of Variety Artists, Equity and allied crafts in the entertainment field asking, in effect, that 'if the gags must stay in, at least put the blame on the enemy, where it belongs, and not on the agency whose sole function is to carry out Governmental decrees.'

Cited as a precedent for the action is the dictum issued by Hugo Ernst, exec secretary of the International Hotel Restaurant Employees Union, following complaints that waiters in particular, when confronted with a request for an extra slab of butter, more sugar, etc., invariably responded with a crack at the OPA, instead of reminding, in effect, that Hitler, Musso and Tojo are to blame for the situation. As a result, orders have gone out from the international union nixing any further remarks regarding the OPA.

London

Robert Donat negotiating to take over the Westminster theatre.

May Murray, publicist for General Films (Universal), out after internal row.

Len Young at Hempstead hospital for spinal treatment due to motor accident.

Archie Pitt, theatrical producer and former husband of Gracie Fields, left around $35,000.

Performing Rights Society has contributed another $500 to Red Cross and St. John Fund.

Beryl Davis, after a year with Geraldo, has quit to play vaudeville dates for General Theatres Corp.

'Hush' is title of new farce by Gilbert Wakefield, author of 'The Divorce of Lady X,' 'Room for Two,' etc.

George Gee booked for London revival of 'Almost a Honeymoon.' Gee played it on the road for nine months.

Teddy Carr, head of United Artists (London), off to America in June providing he can get passage both ways on the Clipper.

Kessler Howes, former publicity chief for Columbia Pictures, now serving in same capacity for Herbert Wilcox Productions.

W. Buchanan Taylor's first book, 'Shake the Bottle,' has gone into its third edition. Bucky is occupying himself with another opus.

Revivals are still coming. Latest is 'Marigold,' with Sophie Stewart in lead, and 'Count of Luxembourg,' which Jay Fenstone is backing.

Jeffrey Reynolds, recently jailed for black marketing, is husband of actress Lorna Hubbard, who is entertaining the troops in the east.

Mary Morris, playing in stage version of 'Wuthering Heights,' is leading candidate for lead in the Grune-Elder indie, 'The Silver Darlings.'

Helen Shingler has offer to star in dramatic version of 'War and Peace,' but cannot accept owing to continuance of 'No Orchids for Miss Blandish.'

Six songs by Alec Lewis and Sonny Hyman have been submitted to Columbia for the next Vera Lynn film, which goes into production in September.

'Petrified Forest,' which closed recently at Globe, on tour with entire London cast. 'Forest' replaced at Globe by new J. B. Priestley play, 'They Came to a City.'

Jack Eggar intends to revive 'Jill Darling,' with original cast headed by Frances Day and Arthur Riscoe, for the sticks. Show was originally produced at the Saville theatre in 1934 and ran for nine months.

Distribs' office staffs are organizing a London unit of National Association of Kine and Theatrical Employees. Wages and other working conditions to be negotiated with Kinematograph Renters Society.

Arthur Askey wants Evelyn Dall to co-star with him in his next musical, which he will do for Jack Hylton. It will either be 'Next Time, Darling,' written by George Edgar, or 'Hey Amigo,' by Bob Musel and Ray Soning.

Sam Goldwyn's 'They Got Me Covered,' starring Bob Hope and Dorothy Lamour, goes into the London Pavilion and Regal, Marble Arch, for concurrent run early in June. Pic has been booked for entire Associated British Picture Corp.'s circuit on extended run.

John Argyle Film Productions, subsidiary of Associated British Picture Corp., has Sally Ann Howes, 12-year-old daughter of Bobby Howes, under contract for another picture after her success in 'Saturday's Child,' which Rodney Ackland recently completed for the company.

South Africa

By J. Hanson

Supplies of film features and topicals being well maintained, thanks to U. S. and allied merchant navies.

African Mirror cameraman, Kenneth Sara, has had many of his South African war and propaganda subjects in overseas newsreels.

Showmen throughout South Africa getting plenty headaches over shortage of projection and sound equipment. Everybody conserving existing stocks. This shortage and other building restrictions putting brake on new cinema building.

A. E. Harmel, general manager of African Consolidated Theatres, and Capt. Jack Stodel, Cape Town branch manager, made goodwill tour of all independent showmen in the Cape Province. Many of towns visited enjoy slightly stimulated business due to establishment of Army and RAF camps.

Chicago

Luba Malina opens at the Latin Quarter May 17.

New Rio theatre has reopened after complete redecoration.

Frances Faye, bedded for a week with pneumonia, is back in the Latin Quarter show.

Sid Rose, U branch manager, back at his desk after several weeks' absence due to a heart ailment.

Bob Williams is out of the Empire Room show because of the illness of his dog Red Dust. No replacement.

F. Hugh Herbert, author, and Jack Kirkland, father of Patricia Kirkland, who is in the cast, flew from California to attend the opening of 'Kiss and Tell' at the Harris on Monday (10).

Dorothy Dorben, Edgewater Beach Hotel dance producer, has expanded her production activities and will have a line of six girls in Vincente Miranda's El Patio night club in Mexico City, opening May 19.

Marthe Errolle, originally booked into the Camellia house of the Drake hotel for four weeks, retired from the room last week after a two-week engagement in order to rest before preparing for a summer season with the St. Louis Municipal Opera company.

Mexico City

By Douglas L. Grahame

Arturo de Cordoba vacationing here.

Joan Fontaine here by plane for a visit.

Bette Davis resting here after a long visit at Acapulco, Pacific port-resort.

Lupita Palomera, pic actress, and Fernando Fernandez, dramatist, parents of a girl, their first child.

Pic players Stella Inda and David Silva added to the 'Melody Parade,' semi-weekly half-hour program at local station XEQ.

Cocoanut Grove nitery has reopened after facelifting and change of management and is now known at the Copacabana.

Chelo Flores, songstress; Armando Dominguez, song writer-pianist, and Laurito Uranga, violinist, to Rio for a season at the Copacabana.

Maestro Carlos Chavez to be chief conductor of the Mexican Symphony Orchestra for its new season at the Palace of Fine Arts, starting June 1.

Excelsior, local daily, has entered radio newscasting with a daily 15-minute last minute reportage, supplied mostly by AP, at local station XEW.

Literati

Continued from page 27

period they live entirely on non-rationed food. They're charged $4 a day for it.

Chi News M.E. off to Wars

Hal O'Flaherty, managing editor of the Chicago Daily News since 1936, has been granted a leave of absence, at his own request, to cover the Pacific War area as a member of the paper's foreign service. He will replace George Weller, Pulitzer Prize winner, who has been called home because of illness.

Lloyd Lewis, who has been dramatic critic and amusements and sports editor, will act as managing editor during O'Flaherty's absence. John P. Carmichael, sports columnist, becomes acting sports editor.

H. I. Phillips' Book

H. I. Phillips, N. Y. Sun columnist, has written a book, 'All Out Arlene,' which Doubleday-Doran will publish in about three weeks.

It's the first book on women in uniform from a comedy slant.

Philly Record Wins New Trial

The Philadelphia Record on Monday (10) won a new trial for a libel suit filed by John O'Donnell, Washington correspondent for the New York Daily News. The Judges of Philadelphia Common Pleas Court sitting en banc, set aside a jury verdict of last January which awarded O'Donnell $50,000. Judges called the award 'excessive' and based on erroneous instructions by Judge Joseph Sloane, the presiding jurist.

The suit was based on an editorial in the Record denouncing O'Donnell for a story in the News and Washington Times-Herald charging the U. S. with secretly convoying British munitions ships. The story was branded 'a lie' by President Roosevelt. No date was set for the new trial.

CHATTER

Col. Charles Sweeney writing his autobiog. Only American to ever be a colonel in French Foreign Legion.

Coronet mag bought the condensation rights to George Jessel's autobiog, 'So Help Me,' for $700; appears in the August issue.

Houghton Mifflin will publish Henry C. Cassidy's 'Moscow Dateline'. He is chief of the Associated Press bureau in Moscow.

Writers' War Board has been convinced the comic mags are a good medium for making known to Americans 'the nature of the enemy,' and a guide to that effect is being prepared for comic mag editors and writers.

Paul Gilbert, who has been a feature writer on the Chicago Sun, is taking over the film critic job from Carol Frink, who has succeeded June Provinces, columnist, resigned.

Munro Leaf, author of 'Ferdinand the Bull,' now captain in Army. Will do a sequel in which mild-mannered Ferdinand will become mad and charge enemy.

Miami

Irving Caesar vacationing at the Versailles, Miami Beach.

Alberta (Sugar) Kane and Billie Bayne are being starred at El Bolero.

Wingy Grover of the Park avenue cocktail lounge is in New York and expected to bring back new talent.

Buddy Walker is back in Miami Beach after a long illness. He will be associated with Sid White booking agency.

Club Bali using two bands—Dave Lester and Earl Hansen. Toni Hart, Jeanette Garrette, De Lage & Shirley round out the bill.

Ira's opening, since remodeling, features Earl Whittemore orch in the new Fountain room. Charlie Farrell will headline the new show.

Kitty Davis' new show will include George Chatterton, as emcee; Henri Therrien, songster; Renee Villon, dancer, and six dancing gals.

Bobby Bernard has taken over the emcee and solo spot at the Five o'Clock Club. Mildred and Maurice, dancers, and Carmen de la Vega continue.

Mayfair Club is putting on three shows nitely, featuring Ralph 'Cookie' Cook, Edwards Sisters, Jeanne Kirk, Jerry Del Rio and Michael Marvin's orchestra.

The Gulf Stream room of the Versailles has decided to remain open all summer. At present Jimmie Christie and his Latin American orchestra is featured.

Diosa Costello headlines the new Clover Club show. She's a fave here. Show also includes Pupi and Gwen, dancers; Terri La Franconi, singer, and the Kretlow dancers.

Bobby Adams has been signed to follow Bob Chester at the Frolics Club. Bobby is bringing along two singers—Dolly Dawn, recently here at the Olympia, and Betty Glober.

Lili Damita, vacationing at Palm Beach, guested on the AAFTTC radio show 'Contact,' aired over WKAT. She appeared in a drama written and produced by Sgt. Draper Lewis, entitled 'Patterns.'

Reformers are attacking Miami's nite spots, claiming the armed forces are being exposed to undue influences. At the moment Art Childers' Flagler Gardens is under fire, but consensus of opinion is that it's more smoke than flame.

Hollywood

Herbert J. Yates in town for Republic studio huddles.

Nate Blumberg back at Universal studio after six weeks in the east.

Emil Schram, New York Stock Exchange prexy, gandering film studios.

Nelson Eddy back to resume pictures after his annual concert tour.

Elaine Shepard, RKO player, to wed Pierre J. Huss, war correspondent.

John Balaban recuperating from nervous condition at Arrowhead Springs.

Eddie Cantor did five shows for service men over the weekend at Palm Springs.

William Boyd to Mexico City on a combined vacation and location scouting trip.

Col. Jason M. Joy returned from huddles with Government officials in Washington.

Robert Sterling, Metro contractee now in the Army, recovering from appendectomy.

Jane Fowler, studio artist, divorced Gene Fowler, Jr., film cutter and son of the screen writer.

Dave Chasen drew the food and drink concessions at the Agua Caliente race track opening May 16.

Major Rudolf C. Ising, former cartoon producer, back in town to take charge of animated films for the Army.

Minneapolis

By Les Rees

Jeannette Savage topping show at Curly's nitery.

Universal promoted Clara Eisenberg from secretary to booker.

Marjorie Garretson held over indef at Hotel Radisson's Flame Room.

Gene Eyeman orchestra held over fourth time at Hotel Lowry Terrace cafe.

Paul Blauford of 20th-Fox special exploitation service in from Hollywood.

Dorothy Lewis here to arrange for new ice show for Minnesota Terrace, June 7.

Reel Fellow club of film salesmen and sales managers installed Joe Loeffler as president.

Bob Aden, of Log's 'strawhatter' theatre, planning summer stock season at Alvin with guest stars.

Army band from Ft. Snelling and Navy chorus from Wold-Chamberlain field featured in University of Minnesota production of 'Hit the Deck.'

Tommy Dorsey, Edgar Drake and Tommy Reynolds among eight bands that played Musicians Union's ball for Red Cross benefit at Marigold ballroom.

Dionne quints' launching of quint fleet at Superior, Wis., advertised like theatrical attraction in all Twin City dailies, reserved seats being on sale here.

Tony Stecher, veteran wrestling impresario, bought local boxing franchise and will present wrestling and boxing shows on alternate weeks at the Auditorium.

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